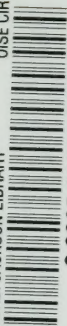


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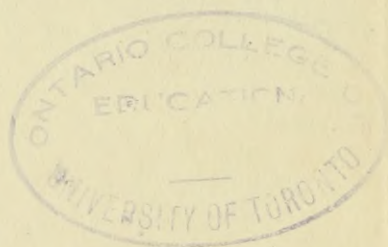
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# *Training in Appreciation*

*Edited by Nancy Catty*







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# TRAINING IN APPRECIATION

*UNIFORM WITH THIS VOLUME*

By NANCY CATTY, M.A.

A STUDY OF  
MODERN EDUCATIONAL  
THEORY

AND ITS APPLICATIONS

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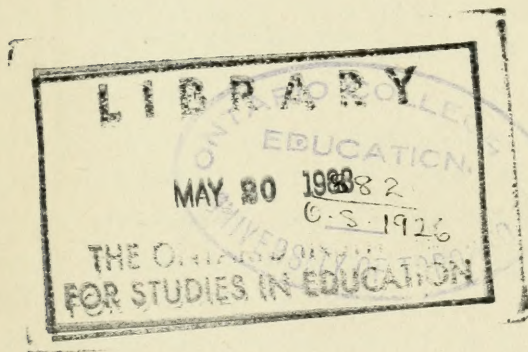
# TRAINING IN APPRECIATION

ART : LITERATURE : MUSIC

EDITED BY

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## PREFACE

IT is now generally accepted that one of the most important functions of every school is to develop in the scholars a love for some form of art. "Training in Appreciation" is the term in common use to describe this side of school work by which one learns to love a subject "for its own sake, not for any ulterior motive"; hence it seems to the writers of this book a suitable title to suggest the various problems with which they are dealing.

This book falls into two parts, that are, however, intimately connected: the Introduction, in which it is attempted to state in non-technical language the principles on which a training in appreciation must be based; and the several accounts by expert teachers of the methods employed by them in the application of these principles to practice. Both from the study of the theory of æsthetic appreciation and also as a result of long experience of skilled teachers, it is clear that intellectual work, be it in the form of careful study of literature, careful analysis of music, or practice in the technique of any art, is a fundamental necessity.

Briefly, the difference between the " old " teaching of an art and the " new " is that in the former a student was left without motive for work that often appeared incredibly dull, whereas in the latter the desire to appreciate and understand more fully urges him on to intellectual effort.

N. CATTY.

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# Training In Appreciation

## INTRODUCTION

THE common aim of the contributors of this book is to suggest ways in which children should approach the several subjects when the result of their work is not primarily a matter of acquired knowledge or skill, but an attitude towards an aspect of life—that of appreciation, which is essentially emotional and pleasurable. In all such lessons a teacher is striving to stir the class to certain definite kinds of enjoyment, though many of us find it difficult to justify to ourselves the selection. What, for instance, is the feeling we want to arouse in giving a Literature lesson? Why do we spend much labour and time in getting a class to see a performance of *The Merchant of Venice*, and refuse to call a visit to a cinema production of *East Lynne* educational? Though we all agree that the type of Literature teaching that lives on as a result of the 1875 Code\* is wrong, yet when we find an inexperienced teacher, who states her “aim” is to give pleasure in good literature, reading not over

\* E.g., for third (and last) year in school, “Three hundred lines of poetry not before brought up, repeated; with knowledge of meaning and allusions. Writing a letter or statement, the heads of the topic to be given by the Inspector.”



well, we do not think the new method satisfactory, though we find it difficult to suggest improvement. The reason for our discontent seems to be that the teacher in such a case is only arousing the simple emotion of wonder that accompanies the instinct of curiosity, while the sentiment we want roused is that commonly termed "æsthetic emotion." Moreover, although perhaps we are more often conscious of the ineffectiveness of a Literature lesson than one in Art or Music, it is but fair to suggest that the reason lies in the fact that most English teachers do now understand they must aim at something different from imparting knowledge, whereas in the Art or Music lesson the children are still taught as though the aim were to give a technique. The average child enjoys gaining skill, and, therefore, given a good teacher, will like mastering the score of a song or the intricacies of light and shade: consequently, it can be fairly asserted that the lessons give pleasure, and the children "get on"—another process we all value. This statement is, of course, true, and it suggests that there are several forms of interest that can at different times be experienced in the same subject. In the Appreciation lesson the aim is not to arouse curiosity and wonder, or interest in skill, but the larger and more lasting emotion that Robert Bridges is describing when he writes:

I love all beauteous things,  
I seek and adore them;  
God hath no better praise,  
And man, in his hasty days,  
Is honoured for them.

The difference between the æsthetic emotion and the various emotions that act, as it were, as feeders to it, is described with great clearness by Professor Mitchell. He points out that our interest in an object may be one of three kinds: (a) Theoretical or intellectual, when our interest has no direct bearing on our practical life. (b) Practical, when some act induces us to study how it can or should be done. Moral acts are included here. (c) Æsthetic, when our interest is in the object for its own sake, with no ulterior motive of discovering its characteristics or finding its usefulness.

The æsthetic interest—which, in its intense form, is generally called the æsthetic emotion—is what we desire to arouse in the Appreciation lesson, and though one of the other possible interests is often aroused it is at the cost of the desired emotion. An example illustrates this point. If I am studying a hawk hovering because I want to see how he uses his tail and wings, or to find the word to describe his final swoop, I am undoubtedly absorbed to the point of not realising the coming storm, but each of these attitudes is recognisably different from the æsthetic, in which “we attend to the object for nothing but an interest in itself, and the more it interests, fascinates, possesses, carries us away—the words are worth observing—the more we are absorbed.”\*

It is this attitude we want to train in children, and everyone who has experienced it for music or

\* Mitchell, *Structure and Growth of the Mind*.

pictures, for the great hills or the tiny things of the fields, counts it as one of his most precious possessions.

Some people assert that the capacity to become absorbed in a thing which has no practical value for life is the characteristic of the born scientist or artist; that the favoured possessors need not be trained, and that it is waste of time to attempt to do so with the unchosen. This statement would not be accepted by anyone who is intimate with young children. Watch the average child's intense pleasure in bright colour or rhythm; watch his self-forgetfulness therein, his curious attempts to continue the experience, and it is at once apparent the emotion is there in a simple form. It is custom with its demand for memorised knowledge, with examinations as its standard of success, that forces him to scorn his childish pleasures, and to become absorbed in the practical and intellectual aspects of life.

The following assumptions are those on which teachers who believe it possible to give training in Appreciation work: that the power to become absorbed in, or possessed by, an object is common to all; that it is marked in young children, and in many cases passes from them because school life crowds it out; and that only by giving definite training can it become the broader and more complex power of the mature man.

A more detailed study of the æsthetic emotions makes certain characteristics apparent, and as they, in their turn, suggest the necessary conditions for its

training, it is important we should be aware of them.

(a) Appreciation is not something static: it is a growing and living force that has its rise in the earliest experience of colour, form, sound, or touch, and grows with our deepening and widening experiences. The familiar process of "growing out" of a love is not a contradiction, but a direct proof of this statement, for the deeper insight that comes with years fails to respond to the stimulus of the superficial beauties that rouse admiration in the younger mind. It is as true in art as in personal relations that we gain power to see through face values. Nor is it difficult to explain the fact that so many people say, "I used to be fond of music, but I don't care for it now," for mental growth is in many respects analogous to physical, and the mind functioning emotionally, just as the mind functioning intellectually, must have material to work on. That emotions which are starved die is a commonplace constantly acted on, as, for example, when T. H. Green urged that the habit of religious observance should be retained because it kept alive religious feeling.

(b) As with all emotions, the æsthetic comes not by searching, for it is a purely individual and subjective experience. We cannot even be sure that the same external conditions will give the same result. Hence it is no use insisting on appreciation. The teacher who says, "Listen to this poem and enjoy it," is almost as ridiculous as the schoolmaster who said, "Be pure

in heart or I'll flog you." I add "almost" because the factors of Suggestion and Sympathy play a great part in arousing the emotion. Indeed, that children are prone to act on suggestion is one of the difficulties with which we have to contend, for, consciously or unconsciously, we are apt to suggest that such a thing is beautiful, such a tune lovely; and the children, slaves to our years and seeming capacity, agree, read our books, look at our pictures, and thus persuade us to believe in the success of our work. But take away our keenness, leave them in a world full of different beliefs, and they are found to have no inclination strong enough to induce them to continue their work in any one branch of art. The explanation of this fact might be stated as a corollary to (b)—*i.e.*, it is the active searching out for the thing that is beautiful, and not the passive reception thereof that makes for æsthetic life.

(c) Though no one can ensure that the same feeling will recur under what seem to be the same conditions, the presumption that the broader the field of our extrinsic interests (*i.e.*, the intellectual and practical) in an object, the greater the probability of æsthetic pleasure, is undoubtedly safe. Thus the love of wild flowers that leads a child to pluck them ruthlessly will become the incentive to his work on structure, that in its turn reacts on his feeling for their beauty. There should be a clear understanding, however, that we do not love our friends because of our knowledge of their moral worth, or sweet peas because we know



how exquisitely they are made, but in both cases with increased knowledge comes an increase of strength to the emotion. This strengthening of the emotion through knowledge is at any rate partly caused by the emotion's own vitality: it seeks, as it were, to find channels in which to flow, and as its intensity begins to weaken, it tries to prolong its existence through an intellectual or practical interest. This connection between the æsthetic emotion and the other interests is a most important factor in its training.\*

(d) In the lives of ordinary people there seem to be times when the feeling of beauty plays no part at all for them. Most musical amateurs have gone with high expectations to hear a loved symphony, and the experience has left them cold: and when this happens for the first time, or unexpectedly, the resultant feeling is akin to panic. The failure of the individual to respond to stimulus may be due to any one of the following causes:

1. As was pointed out in (b), it is inherent in the nature of any emotion that it refuses to work to order.

2. There is a physical basis to all mental effort, and we may lack nervous reserve force. For example, many people, after a hard climb, if questioned closely,

\* Professor Jacks in *A Psychologist among the Saints* describes the psychologist who was so learned in the subject of religious conversion that religious emotion was impossible to him. It is probable that this is an example of the danger of study of technique for its own sake and not as a means to further appreciation; but it is interesting in the present connection, for it suggests that in schools we must, when training appreciation, let the children's subsidiary interests develop from the æsthetic.

would find themselves bound to answer that they knew, but did not feel, the view to be beautiful.\*

3. Perhaps one of the most frequent causes of lack of appreciation is that for some reason one has grown momentarily sated with the experience, just as in physical, or indeed intellectual, effort one can fail through "over-training." It must, however, be remembered when facing this fact that the less intellectual interest a man has in the object, the more rapidly is he likely to reach the "saturation" point in his appreciation. Vernon Lee is so much impressed with the drugging effect of monotony or satiety that she declares that one of the most important conditions for æsthetic appreciation is novelty, as "it sets going the inquiring, discovering, what's what activities on which æsthetic appreciation is based."† She urges change of place for an object to be admired, and points out how often the maximum of appreciation is given by the unexpected recognition of the familiar, for in such a case "we have to explore but also to synthesise."† Excellent everyday examples of the way these truths work are the sudden realisation of the beauty of a person from whom we have been absent some time, and the heightening of our appreciation as we show a view to a friend.

Such are the salient characteristics of the emotion

\* The case of the man whom William James cites, who worked hard at making money till he was forty, and then found he could not enjoy the pleasures of concerts, etc., is, of course, a case of (a). We are dealing here with a temporary incapacity.

† *Beauty and Ugliness*, Vernon Lee and Anstruther-Thomson.

we want to train, and, together with a knowledge of the place and work of emotions in a man's life, they should suggest the conditions suitable for their development.

Throughout the present century psychologists have been urging on us the importance of emotions as the chief driving force of life.\* Out of desire and interest comes will to act, and will to act brings the need of thought in its wake, and hence action and thought may, in a real sense, be called the servants of emotions. It is wise to educate our masters. It is for this reason that modern pedagogy emphasises the emotional aspect of conduct in contradistinction to the earlier theory that dealt exclusively with the training of the intellect, because the assumption was that, as man was a reasonable animal, if he were trained on the right intellectual lines, he would act on right judgments. It is not so. He is an instinctive creature full of likes, dislikes, and prejudices, that only with great effort and patience he will learn to govern. The ideals by which in his most civilised state he is dominated are emotional, and even the men who on all occasions strive to let reason settle the matter, and to ignore their predilections, do so because they hold strongly to the belief—in other words, the ideal—that reason is the safest guide. If, then, feelings are of such force, they should be carefully watched. Common sense long ago taught that "Nature will out," and the psychoanalysts are now bringing to us convincing proof of

\* MacDougall's *Social Psychology*, 1901.

the dangers attendant on the inhibitions of strong emotions. Herein is the case for the training of emotions. Thought, apart from a direct emotional or practical need, seems an uncommon and even dull experience to many people, who end their study of such subjects as mathematics, history, or geography with their schooldays. The schools are in great measure responsible for this state of affairs, for in very few cases has there been any real attempt to link the intellectual to the practical and emotional aspects of life, and the separation has made for work in which the scholars see no reason or value. In later sections of this book the need for much intellectual and practical work to widen the basis of appreciation is insisted on, but here it might also be stressed that unless an ordinary child has some reason for thinking or doing, his thought and action will be dull and mechanical. Again, if we could give in our schools a fair share of time to the study of those subjects that appeal more directly to children's interest in doing or creating, we might have fewer people who seek excitement and satisfaction from sources that are harmful to the healthy life of the State.

"It is the want of absorption in things, far more than absorption in the wrong thing, that makes for a colourless life. And it is not enough to have the power of being deeply absorbed: if not made habitual, the power needs an effort, is a bore, and so far a failure."\* How, then, is one to help the average child

\* *Structure and Growth of the Mind.* Mitchell.

to get this power of æsthetic appreciation? How to urge him to acquire the habit of absorption Professor Mitchell states to be necessary?

The practice of arts must precede the study of sciences in schools, and it is apparent that a child's attitude to life gives excellent possibilities for æsthetic work: he is full of curiosity, he abounds in ignorance; his mind is free and unencumbered from worldly care for hours at a stretch; untrammelled by our conventions of values and classifications, he is constantly absorbed in pleasures. He is only at the beginning of emotional control—a long way from the boy of sixteen who thinks it is bad form to feel strongly—and will give appreciation spontaneously to what pleases him. And, above all, he is sincere. Given a free environment, no healthy child pretends to like a thing; rightly or wrongly his elders insist on his looking cheerful under difficulties, but naturally he tends to like or dislike and express his feelings in his own way. By the time a boy goes to school, the gregarious instinct makes him become one of the tribe. But if, as Mr. Clutton Brock urges in *The Ultimate Belief*, we could take it for granted in our schools that children are moved by beauty, that the emotion must neither be starved nor forced, how much more full and wonderful might be the life of the average man and woman!

It is not difficult in a modern school run on modern lines to ensure fair conditions for the growth of appreciation; indeed, the difficulty would arise if one tried to teach an art on stereotyped lines in a school



where children are trained to self-discipline and to think for themselves; where their work has its origin in their interests and needs, and the problems to be solved are their own. But certain conclusions seem to result from the characteristic qualities of the æsthetic emotions, and these can be clearly formulated.

(a) The direct results of the fact that Appreciation is a growth are dealt with in the articles on the several subjects, but it should be considered in the decoration and equipment of a schoolroom. In many schools any room has to fit any class, and a change of desks is alone considered necessary. Surely, if the Reconstruction Committee thinks it necessary to urge on employers the consideration of the colour of walls as a factor in determining the output of work of employé,\* it is equally important that children should be surrounded with what, at their age, they can admire. The colour loved by a child of ten is not that she cares for at fourteen, and a general untidiness in a room passes unnoticed by the little girl in the Kindergarten, but is either distasteful or a direct incentive to indifference to surroundings to the girls of fourteen, who have in intellectual work already acquired a feeling for orderliness; yet, in most schools, it is the little child who is trained to keep the room tidy, and the need for work for some examination is allowed to crowd out the growing girl's real interest in her surroundings.

(b) Because emotions are individual in character and

\* *Scientific Business Management*. Pamphlet 28 of Ministry of Reconstruction.

cannot be summoned at will we must give both teachers and taught as great liberty as possible. Any attempt at "Appreciation lessons" from 4 to 4.30 obviously spells failure, but equally dangerous is the attempt of an enthusiast to impose a syllabus either on her staff or her scholars. An admirable head-mistress of a most successful school imposes a set syllabus in Literature for all the children from thirteen years of age to eighteen. Her syllabus is good, on the whole, but the difference in response when the uniform suits the teacher and when it does not leaves food for thought to the careful onlooker.

Because a child is more subject to moods than an adult his need for freedom is greater than the teacher's. If he is irritated or upset, or intent on finishing a piece of handwork, he will not only fail to respond to the new poem, but may also disturb the class. The "Discipline School," as Professor Dewey calls it, abhors a breach of time-table, but if the most orderly and regulated amongst us could get rid of habits and look afresh at the problem, surely he would agree that it is better for a child to prolong his absorption in map-making than give half his attention to the new song. In actual practice this doctrine will not work revolutions; the ordinary child wants to do what the others are doing, and the call of the new lesson is sufficiently strong to get the desired response. It is the extraordinary child who makes for exceptions, and it is for such children that the modern pedagogue demands special consideration.

(c) That appreciation grows with knowledge, and that it may reach a "saturation" point, are facts that throw light on the place and value of analysis, the acquisition of skill, and, therefore, practice or drill in artistic work. It is by steady and graduated work in analysis of the object of study, in the consequent deepening of knowledge, that more careful seeing or hearing is possible, and, therefore, deeper appreciation. But because it is the child's appreciation which must be developed, our lessons must aim at sustaining interest and widening its base. The result will probably be that our work is less formal, but it will also be more suited to the needs of the special class with which we are working. Nor will all the children leave school having had the same training. Let us acknowledge this, and leave the matter there. What is of utmost importance is that in any subject the child's interest is his growing-point.

This statement brings with it the conclusion as to the place of those aptitudes which, for the sake of brevity, may be called technique. While a child is absorbed in listening to music or poetry we leave him undisturbed, but when he reaches the point at which his interest flags, then does the teacher suggest a practical or intellectual activity. "Plateaus" in the attainment of knowledge or skill are well known to psychologists, and teachers are now taking greater account of them. For example, extra hours are not given to the study of French at that time when the child seems incapable of further progress, and most

teachers of arithmetic say that a great number of the difficulties arise because a child has reached the point where he can only mark time. So must he mark time in æsthetic work; but here is the great opportunity for technique. At such times the wise teacher gives a class plenty of work in analysing pictures or rhythms or poems, in reproduction of what they have admired and in the application of the new knowledge they are acquiring. It must, however, be remembered that this is also the moment to extend the area of their appreciation: for example, it is not in the first flush of absorption in the Beethoven symphonies that one most readily gives attention to Brahms, and to listen to Brahms while bemoaning that he is not Beethoven is unwise. The safest test of saturation point is eagerness to hear and see something similar in kind, but different in quality. But whether the class is listening to new music or poetry, or looking at a fresh school of pictures, or trying to analyse the object or imitate it, there should be "joy in the making." Theory of music, apart from an interest or understanding of its bearing, is dangerously prone to become mechanical drudgery, and the knowledge we have that, if æsthetic appreciation is to grow, hard intellectual work is a necessary complement thereto, must not tempt us to urge children to analytical work before they are ready for it. A teacher's eagerness to get a class interested in the intellectual study of poetry may become a great pitfall.

(*d*) This section of the chapter should perhaps end with a plea for greater freedom, both for teachers and

children, to specialise. If a child's attitude be not respected, he is forced to a form of artistic expression he dislikes. The skilful teacher learns to distinguish between the child of slow artistic growth, the child who has reached a plateau, and the child of no aptitude: the first two children must have special care, the third should be allowed to drop the subject. Dr. White\* urges that children of eleven who show no interest in music should be allowed to give their time to other work, and other specialists would probably make similar requests. Moreover, very few people are equally sensitive to all forms of beauty, and the average child will not have unlimited time to devote to artistic interests when he leaves school. Probably either Handwork or Literature throws as strong a light as can be got on a child's "special sense," and it is generally round this special sense that a man's strong æsthetic appreciation centres.

(e) Finally, if æsthetic appreciation is to become an important part of school work, the question of how to examine or "test" it is bound to arise. There are few data on which to work at this problem, but the three tests that follow seem to meet with success.

1. A child's response to the new picture or sonata or poem that comes into her ken.

If the work in English, for example, has been efficiently done, the boy of thirteen should be able to concentrate on a far more difficult poem than the boy

\* *The Teaching of Music in Schools.*



of ten; his power of attacking the intellectual problems should be greater and his comments on the work of more depth. It is far easier to test such capacity in an oral examination than in a written paper, and it is for this reason that examiners set five questions that test understanding to one that tests appreciation. In the junior secondary schools and elementary schools where individual written examinations are not compulsory, the best test of a child's growth of appreciation is a selection of his work spreading over some length of time, for it ensures investigation of those cases where little or no improvement is made. This record seems to me of special value when a specialist is not directly responsible for his subject. Unless some progress record is kept, even the teacher may fall into a rut and not demand the use of the full power of the child. It is not uncommon to go into a school that can show admirable work done by the children of ten, but no great progress afterwards. This seems to me one of the greatest dangers of the "New Teaching" that stresses an attitude towards, rather than knowledge of, a subject.

2. Equally illuminating is the child's willingness to do seemingly dull work on the subject-matter of his art. Roughly speaking, the proof of a man's interest is the effort he will put into his work.

3. The child who is unwilling to give his time and energy outside school to his beloved subject has not travelled far on the road of æsthetic appreciation, but the child who cannot go to bed without his poetry

book has some glimmering of what Keats meant in the following lines:

Nor do we merely feel these essences  
For one short hour; no, even as the trees  
That whisper round a temple become soon  
Dear as the temple's self, so does the moon,  
The passion poesy, glories infinite,  
Haunt us till they become a cheering light  
Unto our souls, and bound to us so fast,  
That, whether there be shine or gloom o'ercast,  
They always must be with us, or we die.

It is thus that Appreciation is such a powerful stimulus for steady, laborious, concentrated work; and no school has done its whole duty that has not taught its scholars to value the study of some art and fostered in them the will to undertake the work that such study demands, even from the amateur.

# ART

By EMILIE WELCH



## ART

THERE is perhaps no subject having at present a place in the school curriculum that can be made so widely educative as the Art lesson. It may be used to develop mental power, skill in expression, and æsthetic impulse. The Art lesson of the past is perhaps in most of our minds connected with the attempt to copy or imitate either the work of others or the objects or natural forms by which we are surrounded. Some attain a measure of skill, but few arrive at that power which means producing something individual and hence of value to the race. We hear the testimony of pupils—who have perhaps spent many hours trying to draw—that it was not until the lapse of years that any connection between the Art lesson and life had dawned upon them. It is the purpose of this paper to try to suggest some definite ways in which the connection between the art work carried out in school and its application to life may be more readily made whilst the pupil is still at school, so that she may go forth into life ready to rejoice in and understand something of the beauty with which she is surrounded, as well as ready to detest and help to put an end to some of the ugliness of her environment.

Now, although it seems essential to point out to those who are just entering on their careers as teachers



some methodical ways of teaching the subject, it must always be clearly borne in mind that true appreciation—as distinct from that intellectual affectation of it which we so often have reason to deplore—can only be created by one who has some perception as to what is beautiful; and this must imply a standard by which to judge. Moreover, we need to express enthusiasm and spontaneous joy in the thing that is pure and true, an enthusiasm which can only be shared with our pupils when it is truly part of ourselves. It is to environment—physical, moral, and spiritual—that our pupils are responsive, and this can only be consciously created to a limited degree.

This true atmosphere in which real love and appreciation can develop is, therefore, of necessity largely dependent upon the attitude of the teacher. No *method* ever invented will make it possible for a teacher to bring inspiration and so appreciation of beauty to her pupils if she herself is untouched by beauty, whether it be found in art or in nature.

What, then, are the aspirations of the Art teacher with regard to this aspect of her subject? Briefly put, it is to inculcate a love of good form, colour, order, and arrangement; and to bring her pupils to the point of connecting these essentials of beauty with everyday life, so that they become part of themselves—of their thought and expression.

Power to see clearly is a fundamental of true appreciation. This factor and its possible development through memory drawing must be assumed, as

to develop this aspect of art teaching would occupy too much time and space. It is, too, an aspect of the subject more usually recognised by the teacher.

The subjects we choose to awaken the power of appreciation will naturally vary according to the age or mental development of the pupils, and normally be dependent upon the other sides of mental development, every subject of the curriculum serving to awaken dormant thought. The lessons, whether direct or indirect, should result in the girl leaving the school not only keenly appreciative of the beauty of nature, but with some conscious knowledge of what it is that makes a particular scene beautiful, just as in art generally she should not only "know what she likes," but be aware of the right principles which lie at the back of her likes and dislikes. This knowledge can only be gained slowly, and necessitates the constant presentation of subjects from the æsthetic standpoint, although the fact that this is being done should not be communicated to the pupil. The fostering of the vital love of the right things comes through association with the right things, so that a right standard must necessarily be kept constantly present. This right standard may be made to apply at school to such things as order of the classroom and its decoration; to the choice of simple and dignified colours and decoration in clothes; to the furniture of rooms other than classrooms—the pictures on the walls, the vases on the shelves, and many other such details. For convenience' sake let us assume three distinct periods of

mental development, and indicate what at each successive period we may expect from the child and what the natural nutriment would be to foster growth.

1. From six to ten, when habits are being formed, and we have an active, lively, curious, and observant mentality to deal with.

2. From ten to fourteen, when knowledge is being assimilated, and the power to reason about the facts is awakened.

3. From fourteen to sixteen, when the volitional impulses are stronger and the æsthetic consciousness is steadily growing.

There is a fourth period of self-realisation which follows. The thought of the pupil is then more developed, and more akin to our own, so that it seems less necessary to write of it. Moreover, most of us have to part with our pupils on the threshold of this awakening, which is, and should be, the result of the work we have done for our pupils during their years of school life. We should not allow any sense of disappointment to overtake us if our work is not realised by them.

No doubt need ever enter into our thought that the right standard constantly maintained will affect our pupils and ultimately result in better architecture, sculpture, and painting, as well as affecting the more simple crafts connected with our everyday life.

**Period I (Six to Ten).**—As a beginning the environment in which a child works must be considered, and we, as teachers, must do all in our power to have the setting right. Sir W. Richmond, in an

address given to teachers some years ago, set us a standard of simple dignity that we should do well to consider. He said: "Have the walls frankly white-washed; banish into cupboards all articles of use not in themselves attractive; introduce some colour, either in simple hangings or table cover, and, if possible, have a large vase with branches of foliage." It is true that few of us have the power to change the fundamental decoration of the classroom we work in, but we can do much by hanging only suitable pictures, and a few only of them, by eliminating such things as ink jars, dirty casts, torn maps, and encouraging the children who can to bring foliage and flowers to add to the beauty of their room. Good lettering on notice-boards should not be overlooked.

Diagrams made by the teacher should not be left hanging on the walls, unless they be of definite artistic value, and the children's work, which should normally be put up frequently, should not occupy the wall facing the pupils. The constant consideration of an immature standard tends to lower the ideal, and perhaps does nearly as much to put off that happy day of joy in real art as the premature insistence by the teacher on the beauty of some old master which is incomprehensible to the child, especially if presented as a photograph lacking all the joy of the original setting and charm of colour.

The sense of orderly arrangement, which is one of the first principles of design, will become habit, and very little incentive on the part of the teacher is

required to awaken some real pleasure in keeping these apparently minor things right.

On the whole, it would seem that with little children it is this natural influence of beauty that we teachers need to consider, but the direct instruction has also a quite definite place. It is linked closely to the love of nature in early life, for a child loves nature spontaneously. There is always joy amongst the little ones if the subject of an Art lesson is connected with nature, be it foliage, flowers, living birds, or animals, or connected with anything at all representing the larger aspects of nature. It is, then, to nature that we look to indicate for us those first great principles of order, unity, variety, and contrast, and so on, to suggest to us beauty of form, rhythm of line, and charm of colour.

Definitely stated, the subjects in the Art syllabus that give us the centre around which we create the love of beauty are:

1. Plant and nature drawing lessons.
2. Colour work derived directly from nature.
3. The consideration of simple decoration in connection with the construction of objects made in the Handwork lesson. The selection in certain given ways of suitable schemes of colour for the objects made.
4. The arranging of flowers, and the consideration and discussion of certain suitable pictures.

The method of approach to the subject of plant drawing lessons when the end aimed at in a given lesson is to secure accurate expression need not be



touched on here, since this broaches the consideration of another and very important aspect of the subject; but if the end aimed at is to create a love of beautiful form, the plants should be carefully selected and so placed before the children that the characteristics can be well considered. A very few words need be given by the teacher by way of introduction, followed by a period of spontaneous activity on the part of the children when they are left to express what they have conceived of the beauty of the flower, either in water-colour, chalk, or paint, as the subject may demand. There should be little criticism in these lessons—a friendly discussion at the end of the lesson of some of the best efforts. The work of some of the older pupils sometimes helps to emphasise the point of beauty, and occasionally the use of pictures may be valuable. It is clear that such a method used in every lesson without the steady building up of knowledge on objects of perhaps less arresting beauty would be detrimental to true development, but enough emphasis can scarcely be laid on the fact that simply to dull endeavour by insistence on literal accuracy is to arrest true æsthetic development.

Children naturally love bright, joyful colour, and it is right that they should, and that bright colours should be made available for them, but not, as is too often the case, without that guidance in arrangement that we are there to give.

There should be a very definite scheme in use in order to build up the knowledge of colour, to help the

children to match colours, and to select right combinations. It may be done by a graded course of water-colour or pastel-work, or solely through the use of coloured materials, such as can be used in the Handwork lessons. This involves the collection of a large quantity of such materials as casement cloth, wools, silks, or coloured cottons. Even though the method used may be through material and not pigment, it is well to let the children grow accustomed to some quite simple chart of the primary, secondary, and tertiary colours. The vitality gained by contrast in tone can be made apparent by showing the children several combinations of tones of material or the monotony produced if the tones approximate too closely to each other.

This may be illustrated by putting their beloved bright red in too great quantity on a wrong green, and showing them the harmony that ensues if the red be used in less quantity, and a background be used of a green in harmony and perhaps with a strong contrasting note. It is only by constant comparison and selection that the children will gradually arrive at that elimination of unharmonious colour that we desire. It is, however, in the opinion of the writer, better to base the knowledge of colour on a definite course of work in pictorial representation, followed by combinations of schemes of harmonious colour, and then to use such schemes in connection with the Handwork lessons. This allows for a measure of experiment in colour that is not possible if the course be confined to

material. In building up a sense of appreciation of good colour, it is well to invite the children from time to time to bring you any material, object, or pictures that they possess and love for the sake of its colour with which to start a colour museum. A cupboard with glass doors may be used for this, in which objects brought by the children or lent by the teacher or by friends of the school may be exhibited. So, gradually, thought will be directed to the fact that there is a right and harmonious arrangement of colour possible, and that it should be applied to everything around us.

*Beauty of arrangement and order*, mainly suggested indirectly at this age, will find its definite expression in certain forms of handwork that needs decoration. Coloured wafers and strips of paper cut out and used to decorate the constructional paper-work, such things as silhouettes of trees, ships, and animals, which may be hectographed by the teacher, cut out and coloured by the children and arranged as decoration, will all help to develop the power. Good specimens of work that will appeal to the children should always be kept, and will help to secure appreciation of right standards.

The very simple facts of good arrangement of flowers can be definitely taken up even with quite little children, such as the overcrowding of a vase which makes it difficult for us to see the wonder of the flowers, the putting of too many different kinds together, which is unkind to the flowers, for each one would like to be taken notice of, and the use of unsuitable vases.

This last difficulty is overcome by the use of the simple glass jampot—simple, yet quite dignified in form. We should not hesitate to devote one of our precious drawing lessons to the work; it really matters more, and has a more practical bearing on the art work than over-emphasis of what we believe to be good drawing, for, after all, the quickened thought and alert observation of the children will count for more and end in more rapid progress. Of what use is the so-called draughtsman without the vision of the artist? And the vision may be ours even though its expression come not by paint or pigment, but, perhaps, in music or in poetry, or even—though this is less universally recognised—in thoroughly harmonious character.

As far as the appreciation of works of art is concerned, it is the writer's opinion that there is not much to be gained by attempting to talk definitely to little children about pictures, but there are a certain number of really good reproductions in colour that may be of use in creating a standard. Photographs will not create the love of pictures that we desire, and although they are very often useful as the basis of a story, black and white is not the normal object of appreciation for little people. Later, when we can explain the beauty that comes through right distribution of masses of tone, when we have accustomed our pupils to the value of right arrangement of line, such illustrations are invaluable.

Certain of the old masters, by reason of their sheer simplicity, appeal to the little ones, such as St. Francis

and the Birds, and some of the early pictures of the Nativity. It is suggested that the coloured plates in the cheap editions of the handbooks of the old masters might be taken out and framed in passe-partout. A group of these might be hung on the wall; some of these pictures could be used not only for an Art but for a Language lesson. It is good to borrow pictures, too, from fellow-artists. Sketches of landscape seem to bring real joy to the children, especially if left to hang in the classroom for a time. If the interests of artists could be more widely enlisted in the schools in this way, there would grow up a desire to possess such works, and the blessing would return upon the painter's head.

**Period II (Ten to Fourteen).**—The nature of the general development of the pupil at this period suggests that, in the matter of advancing appreciative power, it is best to use the time that we are consciously setting apart for this work in building up knowledge connected with form and colour, and, when dealing with such subjects as pictures and buildings, to dwell on actual facts. What has been said about environment applies equally to all parts of the school, and an effort should be made by the teacher who recognises the influence of this to enlist the sympathy, not only of the head-mistress, but of other members of the school staff. Co-operation is often assisted by a competition as to order and beauty of classrooms, inter-house or inter-form art and flower show competitions.

Direct help is given in the Art lessons through



observation of natural beauty, both of form and colour. Even though the resulting expression may be often inadequate, the facts observed will never be forgotten.

In the drawing of plant form delicacies of detail are considered, rhythm and beauty line. This is achieved by devoting the drawing lesson sometimes simply to a consideration of the lines of growth in a plant that give beauty. At first the children find this difficult to see, and some rather extraordinary results may follow; but if at the close of a lesson the results be pinned up on the blackboard for consideration, it will be found that a very small percentage of the pupils will fail to recognise in the work of other pupils the graceful rhythm of the line that they, too, have been helped to realise, though as yet unable to express. A child recently asked by the teacher why she thought the greater part of a drawing lesson had been devoted simply to trying to find and express beautiful lines in a collection of flowering grasses, remarked that she thought it was because such lines should be expressed everywhere, even in the arrangement of the furniture in our rooms and in our clothes. The unity of purpose that may be found and expressed in all things, in surroundings, movement, and manners, was beginning to dawn on the child, and although with many such a clear realisation only comes with greater experience, it may be quite definitely counted upon. In this, as in so many things in education, we must allow time for growth, and not be over-anxious about the germination of the seeds we are planting.

At about twelve or thirteen it is usual in many schools to give quite definite instructions in the subject of foreshortening—a subject often considered a great bugbear to the pupil, but one, if approached from the more human side, lending itself to endless opportunity for observation and critical consideration of what is pleasing or the reverse in our surroundings. A walk on the common or some open space often lends itself to surprising revelations of foreshortening. It is never quite the same difficulty to deal with the drawing of foreshortened planes when you have realised how many interesting things can be represented if you understand how to represent them. It is a very real pleasure to take a class of girls out for the sheer purpose of observing the beauty of the fact of foreshortening, as noted in the clouds and the trees and the varying planes of houses and fields, as well as the proverbial telegraph post or tramway lines. Awakened interest, keen observation, and steady application are all necessary to true and sincere appreciation, and this is only achieved as we give up stilted forms of teaching and come more in contact with the mind of the girl.

In connection with the model drawing lessons, too, the idea of fitness as an element of beauty should be brought out, and by dealing with the structure and purpose of common objects much incidental help can be given.

In drawing chairs, tables, and other common objects, pictures of good types of such things should be shown to the children, and if possible, from time to time,

visits should be paid to the museums where good standards can be more readily observed. In the actual design lessons the beauty of order that has been inculcated with the little ones can be more definitely analysed. Order, which need not imply monotony, at its best expresses variety, yet simplicity. The teacher should collect any natural forms, such as shells and butterflies, where the beauty of simple order and repetition is emphasised, as well as types of good simple patterns, such as may be found in well illustrated books, either on the covers or elsewhere, pieces of good lace, cretonnes, wall-papers, or any other object that will illustrate the dignity of simple arrangement.

In the colour lessons the knowledge and appreciation of colour should develop greatly, especially if the teacher is not afraid to build up knowledge, both as to how to use the pigment and how to analyse colours. We must be taught to see colour before we can appreciate, and whereas with children of about ten or eleven it is the obvious differentiation of local colour that a child observes, with training the normal child sees much more. At about twelve or thirteen a girl is particularly sensitive to varieties of colour, and this innate power should be systematically developed. Each teacher will perhaps find her own way of getting such knowledge defined. The writer has used a method of comparing colour with colour, and charts have been found useful. A full analysis having been made of the various colours seen in a given object, the pupil proceeds to examine her own specimen, and finds by

comparison with the chart the differences in her own perception of the colour. Many pupils are found to add to the number of colours detected in the light, half-tone, and shade, whilst others, less responsive to differences of colour, perhaps, cannot see beyond an obvious light and dark red. It is not usual to find such lack of perception among girls who have been trained, but if a pupil finds a difficulty, she should be encouraged to express only what she herself has observed. A lesson taken out of doors, possibly on the same occasion as that chosen for observation of foreshortening, should deal with the changing of colour caused by light, distance, and shade. The changing of the colour of distant objects, as well as the changing sizes, is easily noted, and the fall of the light, changing green to a tender blue, is an infinite source of interest and delight. It is only incidentally considered at this point. A more definite attempt to represent the facts observed comes normally much later, and can be associated with the consideration of landscape pictures in the work of great masters, such as Turner and Corot.

The interpretation and analysis of colour in nature seems a desirable preliminary to the study of colour arrangement, although, as already indicated, it may be possible by the use of charts and coloured materials to arrive at a certain result. The more practical application of the principles brought out in the lessons in form, line, and colour, will find expression in the Handwork or Needlework lessons. If teaching in a school where these subjects are not specially arranged

for, some modification of the drawing scheme is suggested in order that the bearing of the facts learnt on our surroundings may be realised. So, in design, the application may be made in the form of an embroidered brooch, giving just the note of colour that is needed for the satisfactory completion of the simple linen dress, embroidered collars and cuffs, covers for books, and so forth. Such lessons should not be too formal, after the principles have been elucidated, but should, as far as possible, allow for the discussion of the choice of colour with the children.

It is also essential to have certain good combinations of colour to help the children, though there should be no attempt made to insist upon any one scheme being adopted. All who have dealt with girls of this age know the keen love they have for pink and green, and suchlike combinations. This liking should not be ruthlessly crushed, but the girl may be helped to see how variety of tone, right quantity, and, above all, the right pink and green together, may be made much more pleasing than her crude taste suggests. Throughout it must be borne in mind that to impose our views on what is beautiful upon the children will never create that true appreciation of beauty in art and nature that we wish. It is ours to take this immature suggestion of our pupil and help her to get it a little better each time, until keen thought is developed and the love of the right thing becomes a part of her being.

The conventional picture lesson or lesson on other



great works of art will only be effectual in the building up of good taste if these fundamentals are firmly grasped. If, however, the principles are grasped, it is doubtless invaluable for the girl to have her mind opened to those wider interests in art that should be such a source of inspiration and recreation to all. To this end it is advisable to arrange a rather definite course of lessons, covering a period of about four years from twelve to sixteen, when certain of the schools of painting, and some of our great buildings, are discussed with the children. This may be followed, in the town schools, by visits to the chief picture galleries, buildings, and museums. In addition, it is a very great help to encourage pupils to make collections of picture post-cards and other reproductions of good architecture, sculpture, pictures, china, or furniture, in which they may be interested. The use of a microscope has been found invaluable in schools where a proper lantern is not available. Whilst it is clear that some of the paintings of the early Italian schools make a direct appeal to the younger children, the Dutch and Flemish schools of genre painting and the French and English landscape painters seem most suitably dealt with between the ages of twelve and fourteen. It is the subject that will make its appeal, and, as already indicated, it is not altogether outside the range of the children's experience.

A lesson on a picture such as is suggested, say a Corot, will best follow a lesson taken out of doors when the girls' eyes have been opened a little to the larger

facts of nature. Then they should be encouraged by wise questions on the part of the teacher to consider what the painter was trying to tell us through his picture, to talk about the colours they observe in it, and so on. This may be added to by the teacher, and may be followed by a rather informal talk on the artist himself and some of his friends and the work they were likely to do because of their connection with each other. Possibly one or two other pictures might be shown, but it is unwise to show many at one time, since this blurs the impression, and does not leave the picture standing out as a standard picture, which will be involuntarily called up when other landscape pictures are being considered. The remembrance of a Corot, so keen that we can recall it, is a priceless possession for anyone. A Turner may be dealt with in the same way, and if the girls can be taken to see Turner's early sketches in the National Gallery and then to his final work, they will more readily be helped to realise the infinite time and pains he expended on his early work, which ultimately resulted in such grand achievement and that colossal power of selection and elimination which is characteristic of him.

Lack of time seems to make it impossible, until later in the school course, to deal at all with the question of architecture, but it would seem desirable that the children should have their minds opened to the significance of our great buildings. A very simple talk on the differences in great buildings will make them more observant, and a visit should be made at

least to Westminster at this period if the children are in a London school. If not, perhaps the best building the town possesses might be considered.

**Period III (Fourteen to Sixteen).**—Perhaps at this period in school life the girl is most susceptible to æsthetic influence, and because of the distance between her vision and her power of expression it is a time when, unless encouraged, she will often give up her art work; yet it is the time at which a wise teacher will help her most. Draughtsmanship should not be insisted on as the sole end, for many a girl will never arrive at it, and invaluable time may be lost unless all the needs of the girl are taken into consideration. If she has had instruction in drawing from six to fourteen, and still seems lacking in power to express herself in a pictorial way, she should remain a pupil in the Art classes, but with very different work from that generally allocated to her. It must depend on the individual what form her art work takes, but it is suggested that pattern work connected with needle-work appeals to many, and in some cases the greater part of the Art lesson may be given to the definite study of pictures, buildings, or sculpture, supplemented by visits to galleries and so forth. A variation of the course is seldom necessary for the girls who have done good elementary work. Normally a girl will be under instruction in light and shade at this age, and so the development of appreciation may be best linked in the first place to these forms. This study should never be formally approached until the girls have been shown

the effect of light and shade in nature and have considered with the teacher, through the study of nature and pictures, the effect produced by sunlight, artificial light, and moonlight. This study would be associated with picture lessons. Pictures collected from old numbers of *The Studio* or other art magazines are found invaluable, and the girls should be encouraged to bring to school any examples of good effects of light and shade observed by them in pictures and books.

Clearly at this stage of development the definite study of design, constructive needlework, and its appropriate decoration, if approached from the standpoint of art appreciation, will lead to results of vital import. There is no reason why the principles referred to and illustrated through the lessons in line, form, and colour, should not now be applied to the construction and decoration of suitable garments and to the decoration of the home, but it is just at this age that the Appreciation lesson, considered in its more definite and limited sense, may be of the very greatest use. The definite consideration of the pictures of the Italian schools with the stories of the painters will appeal to these girls. Some coloured reproductions should be procured that can be hung in the studio, and since the girls will have had lessons on the value of contrasts of light and shade, and in the design lesson have learnt what is meant by pattern in composition, photographs will begin to have a meaning for them, and will suggest, if taken

in connection with coloured reproductions, something of the truth of the original. The stories of the pictures chosen should be told as far as possible to the girls, and reference made to books in the school or public libraries that may be consulted by them.

For those girls who are not devoting much time to the technique of drawing a simple course in architecture should be arranged. The art teacher, who has herself cultivated the art of clearly visualising, and to whom the word "Acropolis" does not call up some dulled photograph in the remote corner of a classroom, but rather all the glory of colour and stir of movement and life as it existed in the days of Pericles, will be able to do something to awaken this power in her pupil. The deadening of real appreciation involved in approaching the subject first under the headings of Doric, Ionic, and Corinthian Orders, with a detailed consideration of proportion, is evident, invaluable as such knowledge is in that further period which we have named "self-realisation." To have caught just a glimpse of the setting of these things, to have realised the part the Coliseum played, not merely as an antique building, but in the wide life of the people, is infinitely worth while. It is not of vital import at first to know the exact length and breadth of buildings, but some comparison with the nearest church the girls know will help to give some realisation of size. It is not for one moment held that these lessons will do more than awaken in the girls an interest that they can follow up in after-school life. The actual place the



buildings played in the life of the time, and the knowledge of habits this involves, suggest that the help of members of the staff who have expert knowledge of other branches of study can be invaluable at this point; especially is this the case if the classical or history specialist recognises the influence that these great art monuments had on the life of the people, and how their very expression explains much about the minds of the people.

In conclusion, it should be noted that in selecting one aspect of the Art lesson—viz., its power (if methodically considered) to develop the appreciation of true beauty—the writer in no way would wish to suggest that the systematic and conscious building up of knowledge and technique is not of great importance. Yet it must be acknowledged that over-emphasis of technique has done much to produce that apathy and lack of appreciation that we have reason to deplore. A methodical approach to a subject from the standpoint of appreciation should partially overcome the difficulty, and in due course help to develop a nation, not only characterised as honest, upright, and blunt, but sensitive to all those finer thoughts that, combined with our other national qualities, would make for the finest type of citizen.

# LITERATURE

By NANCY CATTY



## LITERATURE

IT is proposed in this paper to suggest lines on which a child may be trained in appreciation of English Literature, and to show not only the part that "formal" work plays in this process, but also the necessity of giving the right sort of formal work at the right time.

Though all successful teachers of Literature would accept the following statements as axiomatic, it is wise to restate them, because it is from successful teachers that light is gained for further progress.

1. The great majority of children like English lessons, though they may not like each lesson of a series equally well.

2. On this liking for literature all appreciation is based, and it is the motive force for steady intellectual work. But it is of slight value if it does not develop; thus, if a child likes poetry, but spends no time voluntarily reading or writing it, if he likes stories, but does not seek them out for himself, his appreciation is not real.

3. There is in Literature, as in all other arts, a marked growth of appreciation, the empirical measure of which is the child's willingness to give more time and greater intellectual effort to the mastery of the subject he has in hand. This growth must be real, and no protestations of appreciation can take its place. The

man of forty-five who gets the same kind of enjoyment from a book that he did when he was twenty has not developed on æsthetic lines. Even in the case where one was so fortunate as to get lasting friends early, one likes them in a different way in childhood, adolescence, and middle age; thus, for example, children get much joy from *The Cloud*, and the childish love is indeed a factor in the joy that comes later. Though this steady deepening and strengthening of early appreciation is a fact well known to teachers, the contrary—that an early dislike often prevents later appreciation—is not as constantly remembered.

4. In a sense, it is but a corollary to the last statement to add that real appreciation demands willing sacrifice of other interests in later life and a strong bias towards particular forms of art, to the study of which time and energy are devoted.

It is by this voluntary work that appreciation grows. A class of Standard III. children, where little literary work had been done, began playing a rhyming game in connection with some lessons on *The Pied Piper*. They did very well, not because of the fifteen minutes' work that was given to rhyme in the poetry lesson, but because they played the game at home and taught it to other children. It is of the greatest importance that, as children grow older, such work should tax their powers to the utmost, and be an integral part of any scheme of teaching. Hence, no course of lessons on English Literature should consist only in the teacher reading aloud and giving such explanations as the



children need. If, as is often the case, it is essential that the teacher reads the poem, the children must at any rate consider it carefully, and think about it for themselves at some future occasion. The skill of the teacher lies in so arousing appreciation that the children will find such occasions. There are probably ten good expositors of any art to one good teacher of it.

How, then, is one to make the growth of appreciation possible? In answering this question help may be gained by looking at our past mistakes, and of these the greatest arose from the fact that children were not taught as children, but as potential scholars. We want to train the mass of the children in schools not to be scholars, but to be, as it were, intelligent amateurs. This distinction should be kept in mind by all examiners and teachers, for it is so far from being true that the same training is suitable for both types of people that the training that would make a good scholar, if given to the student with no aptitude for scholarship, produces the bad amateur, who keeps his Shakespeare unread, and associates lyric poetry with school foolishness. Why thousands of people who have passed through the secondary schools, and during the journey have studied some Shakespeare, Milton, Addison and Stevenson, have failed to realise that here was pleasure for future years is because they have been taught on lines suitable for adult scholars. Such teaching is due partly to the hydra-headed fallacy that a child only needs shorter lessons, simplified statements, easier explanations than would his senior,

and partly to the fact that teachers tried to train in appreciation by imparting knowledge—only a factor in the process. Here, as always in school work, the child's needs, activities and desires must be considered. For the purposes of this paper it must suffice to consider three stages in a child's growth: the early stage of childhood, roughly corresponding to his life in the preparatory department; the time of early boyhood, say to fourteen; and adolescence—the time of the senior school.

**I. Early Childhood (Five to Ten).**—In the early stages of childhood two strong interests can be partially satisfied in the English lesson—the love of rhythm and story, and in the choice of both verse and prose they must receive the first consideration. The earliest work is always with nursery rhymes, which children should unconsciously learn, and simple verse—simple, that is, for the children. Because a poem is in ballad form it is not necessarily suitable for beginners in poetry, for it is the strong, marked rhythm a child enjoys; hence the ease with which he learns such a poem as “Up the airy mountain, down the rushy glen,” in which the feel of the rhythm gives a corresponding idea of the meaning. That form and matter should be indissoluble is a lesson children cannot learn too early.

A child's desire for new experiences is satisfied by stories, but they must be stories of people who arrest his attention, of children of like passions to himself, or of people who do amazing and heroic

actions. To the little child very few actions of adults or animals seem impossible, and it is worth while at this stage of growth to give the experiences that will help later towards sympathy with the adventurous and the heroic. It should not be forgotten that our categories are non-existent to children, and he is as willing to admire a rabbit as a Hector.

Certain experiences that will be of use in the child's more formal work should be given now. Just as number games are paving the way for arithmetic, so should word games prepare for later work in analysis and making of verse. "I hear with my little ear something that rhymes with ——" is as good a training in sound as one can wish, and more likely to keep every child active than formal work on phonetics. The child who is told the story of the Three Bears should, as a matter of course, "play" it, and learn its force by action. Also, of course, he must make his own stories.

It will be observed that the work in this stage is in reality play, because this is the real way for children to learn. Teachers of little children know how seriously they take their play, how they will spend hours of preparation in acting a story that will take ten minutes to perform, and never question the value of the end.\* This attitude of absorption, of unquestioning acceptance of the end, justifying protracted means, is

\* While this paper was in the making, two children, aged eleven and nine respectively, spent the week writing and learning a play and making properties for it; the actual performance took less than twenty minutes.

necessary for appreciation in its fullest sense; and no fears should arise because English teaching has so far given no practice in drudgery.

It is wise to insist on the fact that from the beginning the study of literature and attempts at making prose and poetry must go together, and time-tables that prevent this correlation by attempting definite times for stories, poetry, oral composition, etc., are hindrances rather than helps. "Sound" games lead in the early stages naturally to reading; telling stories is one of the avenues to writing. It is only when the acquisition of formal technique does not arise from a need of the child that it is unduly slow and painful. "I want to read," said a boy of five, and he learnt in a few months. "You must learn to read because you are six," was said to a girl, and at eight she was still struggling.

Through the felt need for more formal work or greater technique does appreciation grow. A Standard II., having their first serious poetry lessons, played rhyming games of the three stages of difficulty: the first—which in a good middle-class home would have been played earlier—was the "I spy" game; in the second the children could make any rhyme—"I know a word to rhyme with —," and at this stage the examples were made out of school hours; the third was the "Pied Piper" game, when the rhyme was taken from that poem which the children were learning. One little girl at the end of the game said, "He *does* make funny rhymes, better nor us," and made her first step in appreciation explicit. Another set of

children, whose average age was ten, were writing a play, and they decided they would take a plot from a story they knew, because it had "such a lot of adventure and ours hasn't." Here, as in all cases, it is by trying for oneself that one realises how good is the work of others.

## II. Work for Middle School (Eight to Fourteen).—

With children in the middle school the work should demand more effort, though always there should be reason for the effort—*e.g.*, that a poem may be better understood, that a story may be better told or acted. This work must be the children's, and not the result of extra effort on the teacher's part. Thus, in the lower school the children get most of their love of poetry and song from the teacher who reads well to them, but later there must be much silent reading, and though the teacher will still do the bulk of the reading of new work, nevertheless the class must practise with the aim of giving their several interpretations to their classmates. With children between the ages of eight and thirteen, provided there is a suitable supply of books, a greater part of the time should be given to such preparation, and the teacher should work with small batches of children, or with individuals, on their own difficulties, either of interpretation or expression. At any rate, in the elementary school, where children have little chance of reading at home, and where pronunciation is a constant difficulty, this sectional work is most desirable. Readers of the *Rediscovery of English* will remember that Mr. Hardress



O'Grady maintained all analytical work on texts should be done as a means to the student's better interpretation by his reading.

Most teachers think that analysis of texts should be part of every school course in Literature, though where analysis should be used, and to what extent, depend greatly on the class. It is a sweeping generalisation that what is worth reading once in school hours is worth reading twice, but it will be found useful, especially in middle-school work. A typical lesson might go on some such lines as the following: A poem is read after an introduction that will prepare the children for the experience that is coming; if in the junior school the children have been trained to listen to good reading, and have learnt much poetry, it will usually be found that the introduction need only call to mind some earlier lesson; if not, the introduction is more difficult, and may even demand the greater part of one lesson—*e.g.*, a series of lessons on ballads might necessitate some account of the function of the ballad-maker. A first play to children who have not made and acted their own plays needs a most careful introduction. The next step is the teacher's reading, which must give her own interpretation.\* The third part of the lesson should be the work of the class, who, if the previous teaching has been good, will more often ask questions, which classmates or the teacher will answer, than answer the teacher's questions. But if

\* For a teacher's preparation in connection with this part of the lesson see pages 60-62.

the teacher thinks they have failed to grasp a point, his question is a useful means of suggesting to the class the value of what they have overlooked. All such work is most difficult, and only harm follows if the expert in the room compels the children to see depths and subtleties for which they are not ready. Indeed, most teachers find they must occasionally leave the children with a wrong idea, as in the case when a class of girls, even after "suggestive" questions, decided that the Lady Rosabelle went home

. . . not because Lord Lindesay's heir  
To-night at Roslin leads the ball,\*

but because her father and mother needed her.†

That there should be careful re-reading of the text does not imply that the time for it is immediately after the first reading, and many teachers find it wiser to take separate lessons for new work, when only the introduction and such questions as the children may ask interrupt the reading; the more detailed study is done after a break. What form the detailed study takes will depend on what special skill or knowledge is desired, and though this statement sounds obvious, it is constantly disregarded, with the result that lack of a definite reason for choosing the poem leads to a desultory after-study thereon. If, for example, the children are working at rhythm, the poem should be considered primarily from that point of view, if at language the work must lead the children

\* Scott's "Lay of the Last Minstrel," Canto VI., § xxiii.

† Showing also how little irony is appreciated by children.

to re-read with a desire to find beautiful phrasing. In connection with Rosabelle a class re-read their anthologies with a view to finding other uses of "lonely," and they found far more interesting examples than Scott's. And in most cases, at any rate in the early stages of analytic work, the aim should be simple and definite. Just as in a reading lesson it is unwise to deal with pronunciation and intelligent reading at one and the same time, so in a Literature lesson it is equally unwise to try to teach a little of everything at each lesson.

Always with their own study should go the children's work at prose and verse-making, and such work must be careful, even if slow. Children must get both the "sound" of a ballad and the rhyme form into their minds before they can write ballads. But, as in eurhythmics, children learn the feel of rhythm by stepping it, so in ballad-making they learn by doing and comparing their results with those they are studying. To the teacher the children's attempts are invaluable, for he learns from them how excellent a child's appreciation of rhythm is at its best, and what unexpected mistakes he makes in matters that seem simple to the adult.

So much has been done during the last few years to point out to teachers the value of verse-making that there is some fear that prose may be left to look after itself; but clearly if children should write verse as a means to understanding the form and beauty of it, they must also write plays, stories, and essays for

the same reason. There is no space here to deal with the teaching of composition as such, but the careful direct teaching of style and ancillary work on formal grammar should have an important part in the teaching of English. On the whole, it seems wise in the middle school to confine the work of the children to practice in the clear expression of ideas, in the use of the vocabulary of the authors they are reading, and in discouraging, by sheer hard work, slipshod statements and ungrammatical sentences. However, the work must be kept within the child's understanding, and he must see the reason for what he is doing. Indeed, it is in the middle school that drudgery, as it is generally called, appears, for the children have reached the age when they can see sufficiently far ahead to work at a subject as a means to an end. They see, for example, that their prose is not "book prose," and cannot be made so until they have more understanding as to how to make sentences, paragraphs, etc.; that the best way to find out is to take sentences to pieces, see how they are made, and then copy the model—all of which means analysis of sentences, paragraphs and, later, plays, stories, and essays. Hence, by the time a well-taught child is thirteen, he should write with some confidence simple verse, have a working knowledge of the making of a sentence, have had much discussion on, and various attempts at, story-making, and, at any rate in narrative or drama, appreciate the importance of the climax, the danger of an anticlimax, and the failure of unnecessary detail.

**III. Work in the Upper School (Fourteen to Eighteen).**

—The English work for elder scholars becomes so diversified, not only from school to school, but from year to year in the same school, that it is difficult to generalise about it. Certain facts should be taken into account if the æsthetic appreciation of literature is to become a control of conduct during the last period of school life, and remain so when the boy finds himself in a strange world with strange ideals.

1. If a child has been well taught in the lower school he has had a fair range of reading and has some knowledge of technique. Hence, in the upper school, he is ready to begin a systematic study of some branch of literature—the construction and characterisation of the easier plays of Shakespeare, leading on to one at least of the great tragedies, a systematic study of a definite period of lyric poetry, etc. But whatever the branch of study, the work must be so arranged that there is need for definite work from the scholar; the skill of the teacher lies in suggesting this need, and enabling the boy to understand that deeper appreciation and deeper knowledge go together. It is not always easy to find the work that helps rather than hinders the growth of appreciation, but it is now more than ever before that the scholars should be sedulous apes and try to imitate what they admire. The teachers of classics learnt the value of such work long ago, and it is curious that though their work has had a great, if not always good, influence on our ways of studying an English text, it has left little encouragement to



imitative prose or verse writing, probably because of some lack of training in teachers of English.

2. More individual work is necessary in the upper school, and the compulsory class work diminishes proportionately. In the middle school the strength of the growing gregarious instinct tends to keep a class enjoying common work, but the adolescent is made of different emotions and hails signs of his individuality: he likes to work at nineteenth-century poetry, while others of his class are labouring at the exact reproduction of an Elizabethan play; and while he joins in their work as critic and onlooker, his great efforts are reserved for that section of literature that he feels satisfies his need. For this reason much of the work is wisely done in the form of essays, as then the teacher can vary the subject-matter to suit the individuals in his class, and, also, the standard of attainment can be raised or lowered as the case may demand.

3. In another way also the students' growing individuality must be considered, for it does not follow because the great majority of young children like story and verse that boys who have just chosen to work at mathematics or history have any great desire or energy to give to the study of English literature. For such people the work is wisely put into the form of discussions on papers read by the various members of the class, because in this way the attitude is encouraged that, whatever one's special branch of work may be, one does give time to some form of literature.

In this section of the upper school, examinations in literature should be taboo, and probably voluntary attendance at the class would make for regular and good work.

4. In the last couple of years at school there should be a very close intimacy between the arts that are being studied. Such a correlation is of the greatest help throughout the school, and the best work on ballads is done when in the Music class they are set to music, and in the Art class the children's poetry-books are made. The bond between descriptive prose, poetry, and painting is often closer than that between poetry and music, for an understanding of colour and imagery is essential to the appreciation of much that is best in English literature. On the other hand, poetry often serves as a handmaid to art or music. Which art will be subordinate greatly depends on the child's growth of interest, and therefore it is in the upper school that correlation is of the utmost value, for it is in early adolescence that the dominant and permanent interests begin to show themselves. In the junior school most children will like poetry, music, painting; but in the upper school the best work will probably be achieved when opportunity is given to the scholar to specialise in a definite art and to rely thereon for his main interest. This is very important when the shades of a profession begin to close about him, for if such limited time as he has is frittered away in a diversity of studies he will not grow in knowledge and skill in any branch, and hence his appreciation will fail to

develop. Above all things, the adolescent boy and girl like to feel they are getting greater power in a subject at which they are working; if they do not, they are apt to think the subject was for their past days, and not capable of giving lasting pleasure. They think they have come to the age when they should put away such delights as childish pleasures. And, indeed, if teachers cannot find methods of study that demand more concentration and intelligence than in the lower school, and yet less interest in textual criticism than an honours student may have, the students are probably right.

Finally, a word to the young teacher on the preparation of lessons may be of value. After much experience in dealing with students who are not "specialists," Miss Graveson, the Vice-Principal of Goldsmiths' College, and the English staff found the following difficulties frequently occurred:

(a) The average student failed to get the right atmosphere in which to begin her lesson, because the end to be attained was too often concerned with knowledge alone, and not with knowledge as a means of right feeling.

(b) The reading, even if, on the whole, it was good, was not sufficiently prepared beforehand—*i.e.*, the teacher had not analysed the poem to find out what it conveyed to her and what she wished it to convey to the class.

(c) She failed to see her lesson as one of a series, and hence she tended to think, once she had read the

poem, asked the children a few questions, and persuaded them to learn a few lines, the lesson was finished.

With these points in view the following catechism was drawn up, and students were asked to prepare their lessons with it in front of them. It may serve as a useful summary to this paper.

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### QUESTIONNAIRE FOR THE GUIDANCE OF A TEACHER IN PREPARING A LESSON IN LITERATURE

WITH COMMENTS AND AN APPLICATION

BY C. C. GRAVESON

**Explanatory Note.**—In framing the questionnaire the writers had particularly in view a lesson for young children (junior and middle forms) on a short poem or piece of prose complete in itself, and many of the questions are irrelevant to a lesson on a play or other long subject. But the questionnaire should in no case carry the implication that all the questions are always applicable—some short pieces are simple enough to be read with hardly any comment, and children should be trained early to read for themselves without help.

The chief aim of the questionnaire is to impress the principle that a Literature lesson is primarily aimed at arousing æsthetic appreciation, and is *not* a lesson in biography or grammar or the meaning and derivation of words. It is for this reason that emphasis is put on the desirability of children getting their first impression of a poem from a good *oral* rendering and not by reading the words, the *sound* being of most fundamental literary importance.

1. **General.**—(a) What is the general note or atmosphere of this piece of literature?

(b) What are the chief means by which that atmosphere is created?

(c) Is there a climax? If so, where does it occur? Is it dramatic or emotional?

2. **Introduction.**—(a) In order to avoid interruption in the reading of the poem, are there—

(i) Any difficulties of thought which should be anticipated in an introduction?

(ii) Any unfamiliar words or phrases that need be, and can be, explained in an introduction?

(b) If your pupils are likely to find it difficult to follow an oral reading, what point or points can you give them to listen for?

(c) Suggest a suitable introduction to the lesson. Is anything else necessary by way of introduction in order that your pupils may enter quickly into the circumstance or atmosphere of the piece?

3. **First Reading (aloud).**—(a) Is it advisable for you to read the piece straight through to the class without omissions or interruptions?

(b) If you omit passages, mark these, and know your reasons for the omissions. How do you propose to fill the gaps? If by your own words, how can you minimise the difference between your everyday language (which may be too modern or commonplace or unliterary) and that of the piece?

(c) If you interpose explanatory remarks, where will you do it, and why?

(d) Are there any naturally marked pauses or resting-places in the piece? Where do they occur? With what questions or remarks (if any) do you propose to occupy these breaks?

4. (a) What will be the prevailing tone of voice in reading this piece aloud?

(b) Where will the marked changes of voice be necessary?

(c) Point out any words or lines which, owing to their importance as key-ideas, or difficulty, or emotional tone, will require particularly clear, slow, or dramatic rendering. Rehearse the reading aloud of the piece.



5. (a) What points do you expect the class to miss in the first reading ?

(b) How do you expect the interval between the first and second readings of the piece to be occupied ?

6. **Subsequent Readings (if any).**—(a) Is the object of re-readings best gained by pupils reading aloud or to themselves or by the teacher reading aloud ?

(b) If the teacher reads may the class follow, either silently from their books, or *sotto voce* ?

(c) How many re-readings, either in part or entire, do you propose having, and with what variations of method ?

7. **Literary Appreciation.**—(a) Do you think it necessary or advisable to draw the attention of the class directly to its literary form (metre, use of words, etc.) ? If not, on what means do you rely for awakening some distinctively literary appreciation in your pupils ?

(b) Is it necessary for the right appreciation of this piece, or for any other useful end, that the class should learn anything of the author ? If so, when and how would you teach it ?

8. **Subsequent Work.**—(a) Is the poem to be learnt by heart, either wholly or in part ?

(b) If not at all, what do you expect will be the net result of the lesson for the pupils ?

(c) If wholly, when and how will this be done ?

(d) If in part, will you or the pupils select the portions to be learnt ? If *you* select, on what grounds will you make the selection ? Mark the portions so selected.

9. Will this lesson lead in any way to the next ? Can you give the pupils anything to do which will prepare them for the next ?

10. Will this piece be revised again after an interval ? If so, when and how ?

## SOME COMMENTS ON THE QUESTIONNAIRE

1. **General.**—(a), (b), (c) The three first questions should aid the student to analyse the poem or piece of prose. All the information given in the answers will not necessarily be used with a class.

2. **Introduction.**—The old-fashioned method by which some of us were “taught” a piece of literature, firstly as an occurrence in the life of its author, and then verse by verse with comments at the end, or even in the middle, of each, and sudden incursions of parsing, analysis, and word-derivation, was not calculated to awaken a *literary* impression in the mind of the pupil. A piece should if possible be read *as a whole*. Where there is a fear of overstraining the pupils’ power of listening owing to the subject-matter being too difficult or long for them, it may be read in selected sections. The main object of the introduction is to anticipate possible causes of inattention to this consecutive reading. Only such difficulties should be cleared off as are likely to prevent a first *general* appreciation of the meaning—the fewer the better at this stage. Too much explanation is worse than none. The answers to questions under this section will depend on the age and intelligence of the class and their previous training in following an oral rendering.

3. **First Reading.**—(b), (c), (d) These questions do not apply to a short poem. If the teacher were taking selections from, say, Butcher and Lang’s translation of the *Odyssey*, or from *Hiawatha*, with a class, selection and linking up of sections would necessarily play a large part, as it should also do in the selection of Old Testament narratives. The linking up is sometimes most inartistically done, especially where the language of the original is old-world or chivalrous, and many a literature lesson has been spoilt by an improvised narrative interposed between two readings. The inexperienced teacher should rehearse this to herself, and not rely upon the mere getting up of the facts of the

narrative. To an older class the same failure may occur in a lesson on, say, *The Faerie Queene* or *Paradise Lost*.

6. **Subsequent Readings.**—(a) The second reading should also be given by the teacher. Subsequent readings may be given by a specially good reader in the class, but children are often bored by a halting or inferior rendering, and pupils should not as a rule be expected to read poetry aloud without private rehearsal.

(b) The advantages of young pupils following the teacher's rendering *sotto voce*, either from memory or book, are great, and a class can easily be trained to do this in an orderly way. They grow familiar with the poem well read, and are not so likely, therefore, to learn it themselves in a mechanical, patter-like way. The assumption throughout is that the power to read aloud is an essential qualification of the teacher of literature.

10. Seeing that repetition at intervals plays so large a part in memorising, it is absurd that the reading or recitation repertoire gained by a child in one class is often completely neglected in the next. Re-readings or re-recitations should be frequent at first, and afterwards take place once a term, or later, once a year.

### AN APPLICATION OF THE QUESTIONNAIRE

Supposing the poem be *Rosabelle* (see above, page 53): a student's notes will probably be on the following lines, though differences in method of treatment will rightly be found, and the notes given much more briefly and with more definite reference to a particular class in a school.

1. (a) The general note is chivalrous, romantic, mysterious.
- (b) This atmosphere is created by several means—*e.g.* :
  - (i) The occasion; the minstrel and "ladies gay."
  - (ii) The fate of lovely Rosabelle, the last of a noble line; the tragedy deepened by the reference to the expectant parents and to Rosabelle's desire to join her lover, a desire which she reveals by her effort to conceal it.

- (iii) The wild night; the two castles, etc.
- (iv) The inauspicious omens urged by the boatman, and the mysterious light presaging woe to Rosabelle's line.
- (v) The uncoffined ancestors; the contrast between their fate and that of the last of their line.
- (vi) The suspense in which the listener is kept up to the last verses and the indirect method of stating the disaster.

(c) The climax is found in the last two verses. The note of suspense is increased by the abrupt break at the end of verse 6 when the process of reaching the narrative climax is interrupted and the scene shifted.

2. (a) To a class of ten to twelve the poem *Rosabelle* may present difficulties at certain points—e.g.:

- (i) The author, boatman, and Lady Rosabelle speak without introduction.
- (ii) The sudden change of scene to Castle Roslin between verses 6 and 7 may confuse the class.
- (iii) To children who are familiar with some of the old ballads and literature of chivalry, or have visited an old abbey or crypt, much of the latter half of the poem will be intelligible—otherwise some preparation will be required. Difficulties of words will not matter at the first reading, if the general meaning is understood—indeed, the meaning of the word may be gained by the context. Possibly the word “seer” as the wise man, the “wizard” of the district, may be explained here.

(b) and (c)—

- (i) Picture the scene depicted in *The Lay of the Last Minstrel*. The feast, the minstrel, the conjectures as to what will be his theme—war, love, joy, or sorrow, etc. Read the first verse and get the answer from the class.
- (ii) Different people will speak in the course of the poem. The class must find out who they are.

- (iii) Picture the scene for the class—on the one hand Castle Ravensheuch, on the other Roslin Castle, the home of the St. Clairs, of which great family Rosabelle is the last; its battlements dimly seen; the wild water between; the closing night; the gathering storm. A party rides down to the water-side. The class are to find out who they are, their purpose, and what happens.
- (iv) Have they ever seen tombs with stone figures of knights and ladies lying on them in an old church? The pride of their descendants in these knights of old.

3. (a) Read the whole poem through without interruption or omission.

4. (a) An ominous note must mark the rendering almost throughout, more breath and less voice being used in the production of the sound. This must not, however, be overdone, and will come unconsciously if the poem is appreciated. The note of suspense must be rendered.

(b) Change of voice will occur—

- (i) Between the rougher voice of the boatman and the clearer voice of Rosabelle.
- (ii) At verse 7, beginning with a deepened voice and rising to "every rose-carved buttress fair," deepening again in the next two lines.
- (iii) The last two verses will be taken in slow, measured voice, with a long pause and a lowered register before each "but."

(c) The last two verses are the key-verses, both dramatically and emotionally.

5. (a) The full meaning may be missed of the seer's omens, Rosabelle's objects for hastening her return, the phenomenon of the glow; also the significance of such words and phrases as "battlement," "pinnet," "buttress," "each baron for a sable shroud, sheathed in his iron panoply," "with candle, with book and with knell."



(b) The interval between the two readings will be filled up with the questions and comments of the pupils and answers to the teacher's questions. Wherever advisable leave the answers to the children's questions to be discovered in the second reading.

Teacher's possible questions—

- (i) What happened to Lady Rosabelle? How do you know what her fate was? Did you guess it before the last two verses were read? If so, why?
- (ii) Who are the speakers? What did they say?
- (iii) Supposing one of the servants at Roslin Castle, who knew nothing of Lady Rosabelle's peril, had been looking out at the Castle that night, what would he have seen, and what thoughts would the sight have aroused in him? Why?

The answers to these questions will probably lead to the clearing up of some of the difficulties anticipated in 5 (a).

6. (c) Two or three readings by the teacher on the first occasion, and one on the next. Variations can be made by a pupil reading, or, in this poem, where no interruption of a verse by change of voice is entailed, by pupils taking the different parts. After the second reading class may follow *sotto voce* from memory or book.

7. (a) If they are familiar with other true ballads, ask them what other poems *Rosabelle* recalls.

Draw attention to the last two verses, the solemn, tramping effect, the measured beat, the mid-line rhyme, the sustained sounds and use of liquids in the last two lines of all. The more these effects are given spontaneously by the pupils, as a result of the teacher's readings, the better.

(b) Some reference to Sir Walter Scott's work of collecting old ballads from the Scottish peasantry, and writing others in the same spirit, may interest the class here.

8. If learnt at all—and this depends on the scheme of recitation for the class—*Rosabelle* should be learnt entire. After four

readings aloud some of the class will already half know it. They should finish it for themselves in time provided.

9. As preparation for the next lesson the pupils might read for themselves *Lochinvar* and such other suitable poems by Scott as are available. Arrange, if possible, to have three or four poems prepared among the class, so that each division may have their particular one read to the others in the class at the next lesson, and commented on by those who have prepared it. This plan, while extending the children's knowledge of literature, can be followed only where the pupils can read well enough.

10. If to be learnt by heart, it should be recited once every lesson until it is memorised, and afterwards once a month.

# MUSIC

## I. MUSICAL APPRECIATION

By PERCY A. WHITEHEAD

## II. RHYTHMIC MOVEMENT

By MURIEL STORR



## MUSIC

### I. MUSICAL APPRECIATION

**E**DUCATIONAL methods have undergone many and great changes in recent years, and perhaps in no subject more than in the teaching of music, and yet according to a recent writer, "our *average* standard is deplorably low, for the great mass of people seem to prefer music which is vulgar, plausible, quasi-rhythmically attractive, shallow, meaningless, and utterly without reason for its existence, except to resound in heads empty of brains, and ears deaf to anything but the lower pulses of a degraded taste."\*

Who is to blame for this state of things? Some say the schools for keeping music divorced from every other subject on the curriculum, even where it has been admitted as having any educational value at all, apart from being taught as a polite accomplishment.

Some say the teacher for employing methods conducive to cramming, and of no real educational value; and some say the parents for expecting—nay, demanding—results of the wrong kind in the early months of training. "The power of enjoying and

\* Sir Hugh Allen, in an Introduction to *Musical Appreciation in Schools*, by Percy A. Scholes.



loving the best music is not a rare and special privilege, but the national inheritance of everyone who has ear enough to distinguish one tune from another, and wit enough to prefer order to incoherence," says Sir Henry Hadow.

Where, then, is the key to open the door of this natural inheritance?

It is to be found in the fact, now widely acknowledged, that "the well-trained ear and eye must be coupled with a well-developed faculty of appreciation of music." A few years ago, at a Photographic Exhibition at the Crystal Palace, one of the exhibits that gained a gold medal was the picture of an old cobbler seated at his last with the sole of a boot upturned, and with hammer uplifted, studying a newspaper. The title of the picture was "Strengthening the Understanding."

There are many facts in music which can and should be driven home, and with "strengthening of the understanding" will come a greater power of appreciation. Knowledge of musical technicalities, on the other hand, is not necessary to appreciation; we must learn to "intend our mind," and work for our own musical pleasure by giving active attention, provided we have some idea as to what to listen for.

Valuable pioneer work has already been done. Aural training and musical appreciation classes are already in existence, and are doing good work for the rising generation. But the movement, as yet, is by no means universal, the great reason, doubtless, being

the dearth of teachers with the necessary qualifications for teaching this important branch of the art.

Happily, with special classes for the training of music teachers which are now to be found at our chief musical institutions, the supply is likely to increase.

But it must be ever remembered that cold academism is useless for the teaching of this subject. "The first requirement of the teacher is to make the class *love* music. If he fails in this, he fails in everything; for nothing else he may achieve will then have value," says Mr. P. A. Scholes in *Musical Appreciation in Schools*. Now this is unfortunately where so many teachers of practical subjects *have* failed; their anxiety has been to teach the pupil to *do*, rather than teach him to *know*—to train the fingers, rather than the brain, through the medium of the eye and the ear, such dogmatic teaching, for the most part, resulting in drawing undue attention to the multiplicity of details of which music is composed, and thus obscuring the real feeling underlying it.

With the treatment of very young children this paper is not immediately concerned, other writers having dealt with it thoroughly. Rhythmic training, as pointed out in Miss Storr's paper on Rhythmic Movement, following this, should be a part of every child's training from infancy, and the elements of notation, etc., can be easily acquired, when taught on rational lines.

Our consideration is rather with the Music class proper, which may be either entirely a new venture or

a development of the harmony or singing class where such already exists.

But call the class what you will, it should have for its avowed object the stimulating and awakening of a new interest in the best musical works, chiefly by their performance, aided by such references to detail of form and design, instrumentation, etc., as will help to focus the attention and deepen the interest.

With the younger pupils the appeal will be largely to the imagination, and examples may be drawn from the works of such composers as Macdowell, Debussy, Coleridge-Taylor, Cyril Scott and others, whose works approach more nearly to what is known as programme music.

There is much music existing which will make its appeal to the average listener unhelped by explanation or instruction of any kind, but many of the greatest masterpieces will be the more readily assimilated and understood if the basic facts of music, such as melody, harmony, and structure, are first outlined, in order that the ear may learn for what to listen. The value of the study of folksong melodies in the earliest stages of the Appreciation class is evident from the fact that here the first principles of balance, form, and design can be studied, and such study will be a great help to the better understanding of more complicated works.

If we are to enjoy music at all adequately we must have feeling allied to knowledge; music must, therefore, make an appeal through the senses to the emotions and the intelligence. Music affects people in

different ways, but few get the maximum amount of enjoyment out of the music they hear.

Some will tolerate only what is familiar, and even resent the suggestion that any mental effort is necessary, but to the trained listener the pursuit of music is in the nature of a "joyous adventure"; the tricks and turns of melodies, the unexpectedness and freshness of new harmonies, the interweaving of parts, and the characteristics of those who have excelled in any of the many branches of the art, all open avenues of interest and enjoyment.

I have read somewhere that "the capacity to listen to music is better proof of musical talent in the listener than skill to play upon an instrument or ability to sing acceptably, when unaccompanied by that capacity."

There is some truth in this assertion, for how many people know how to listen or what to listen for?

Vocal music as a rule presents less difficulty to the listener than instrumental, allied as it is to words which assist in making its emotional meaning clear; but the attention of the class may be usefully directed to quality and beauty of tone, clearness in enunciation, attack, and release, and, above all, the ability of a singer to "get inside" the music he is singing. If the members of the Appreciation class bring to their task the knowledge and ability to read at sight, acquired at an earlier stage, they will find material for the further exercise of their powers in the store of ballets, madrigals, etc., of the early English and Italian writers, such as Wilbye, Weelkes, Dowland, Morley, etc.

The class-teacher will find full information on the art of madrigal-singing in an Introduction to the *English Madrigal School*, by the Rev. E. H. Fellowes, published by Stainer and Bell, who are issuing a complete series under his editorship. There is no better material for the practice of part-singing and the development of what one may call the "part-hearing" sense—*i.e.*, the ability to follow and appreciate the intricate windings of the individual parts, characteristics of all polyphonic music, with the wonderful harmonies and rhythmic independence which distinguish this type of composition. First attempts in this direction should be devoted to rounds, catches, and canons, and when the class has reached a certain degree of proficiency, then the easier of the madrigals and ballets may be tried.

Before the study of instrumental music is commenced, the class should be made acquainted with the instruments of the orchestra, one of the first essentials in listening to orchestral music being the power to distinguish the tone of each instrument. Wood-wind, brass, strings, and percussion may be studied in turn, with the assistance of a score and a few suitable gramophone records.

Most ears can "take in" at a first hearing the top part or melody, and attention should be directed to the lowest part or bass, on which the chordal superstructure is reared, for it is only with practice that the ear will come to appreciate the inner workings of the music, whether of the harmonic style—*i.e.*, the chordal



successions, such as, for instance, Debussy's first Prelude "*Danseuses des Delphes*"—or in polyphonic music, such as the fugue and canon, where a combination of melodies is the cause of the resulting harmony.

"To approach sounds in such a way as to make sense of them"—in other words, to be able to apprehend the form of a musical composition—is one of the real essentials to true listening. Rhythm, melody, harmony, all come under this heading, and the need is for quick perception and retentive memory.

The dance suites of Bach and Purcell, the sonatas and symphonies of Haydn and Mozart, etc., and similar early works, will provide the class-teacher with abundant material wherewith to illustrate the principles of form, and to call attention to bits of imitation, points of repose and climax, indicated by various kinds of cadence, etc.

In listening to these and works of a like nature the ear becomes accustomed to hear the phrase, not as a separate unit, but as the logical following out of an idea, and to link these phrases together so that the feeling of continuity remains unbroken.

After all, frequent opportunities, both to hear and make the best music, is the surest road to real appreciation, and the danger in the present movement is lest we turn out a host of teachers who will "talk" about it, and, by drawing undue attention to details, only assist in obscuring the real feeling underlying the printed page. Some years ago the present writer conducted a series of Music classes in a large co-educational

tion school, and his experiences may not be altogether without interest to those who may contemplate a similar venture. No very definite plan was pursued at first, but music of an attractive nature, such as Grieg's "Peer Gynt" suite, Macdowell's "Sea Pieces," Mendelssohn's "Midsummer-Night's Dream" overture, and such like, were played, without any preliminary comment. Expressions of opinion, either of approval or the reverse, were freely encouraged; passages were replayed, generally at the invitation of the pupils themselves; perhaps some story or anecdote about either the piece or its composer was interpolated; and, at the end of the class, a vote was taken as to the kind of music that should be performed and discussed the next week.

It only required a little tact to guide these suggestions into the right channels, but they ranged from grand opera to ragtime, and from the latest popular ballad to the arias of Bach. For the most part, the illustrations were played on the piano (the day of the really good gramophone record was not yet).

There was nothing formal about our class: all crowded round the piano, and when vocal music was being played, the pupils would hum or sing the tunes, or beat time quietly to the music. At a later period, other musical members of the staff came, and we had instrumental and vocal illustrations to our discussions.

Lest this form of what was, after all, real education should sound too much like mere recreation, it must be added that the co-operation of the teachers of other

subjects was sought, and never in vain. Thus, after hearing a certain piece of music performed, perhaps more than once, the pupils were invited to write down their impression, and these were submitted to a member of the literary staff, who was astonished at the zeal and enthusiasm with which a pupil would express himself.

Again, those who could draw or paint were invited to record, pictorially, their impressions of the music, which, we will suppose, was of a noble and heroic nature. A most remarkable series of pictures was thus presented, such as St. George slaying the dragon; knights riding forth to battle dressed in all the panoply of war; a zeppelin hovering over London, being attacked by anti-aircraft and aeroplanes, while from the watchers below the strains of "God Save the King" were supposed to be issuing.

When these were shown to the drawing mistress her astonishment was great, and she was quick to realise the power of music for quickening the imagination. Perhaps one of the most interesting features about those classes was the presence of the so-called "un-musical" pupils—*i.e.*, those who were not learning an instrument. These often proved themselves the quickest and most sympathetic listeners of all. Perhaps their susceptibilities had not been dulled by the weary drudgery which so often (quite wrongly, of course) attends the early days of instrumental practice!

Each pupil was encouraged to keep a musical scrap-book, in which would be pasted illustrations of orchestral instruments, with particulars of their tone qualities,

compass, etc., these being obtained from the catalogues of friendly publishers ; picture postcards of famous musicians, alongside which the pupils were encouraged to write a list of their principal works, and other data of importance; themes of important musical works, which can be obtained from the thematic catalogues of many music publishers; and accounts of the performance of any great musical works, etc. I would rather have a collection of these records of music and musical doings than many of the works on musical appreciation which now adorn my bookshelves, for they *were* musical appreciation *itself*, being an outward and visible sign of a burning zeal and enthusiasm for music, which was awakened, fed, and fostered at our weekly music meetings.

More formal work was done at times, as the MS. books could show, for all were taught the elements of music, sometimes through bodily movement; it was not an unusual thing on a cold winter morning for us to start our class in this way to get warmed up: "Oh, sir, *do* let us do some Dalcroze," and in a few moments everyone was marching and clapping to a strongly marked rhythm.

When circulation had been fully restored, pencils and books were brought out, the notations of the rhythms played were written down and corrected, and then with laughing eyes and faces flushed with the exercise, a rush would be made for front seats near the piano, for it was to be a talk on grand opera, and many anxious enquiries "Have you brought it, sir?"

at last, and at the proper moment, resulted in a copy of the vocal score of "The Meistersinger" being produced from the carrier of my bicycle.

Interest in this work had previously been aroused in a preliminary talk about opera generally, and the book of this one in particular, and the music was always listened to with the most rapt attention.

During the years these classes were continued the pupils became acquainted with a large number of musical works of every kind, and one result, at any rate, was the marked improvement which took place in the progress of those who were learning an instrument.

The stimulus of hearing other than their own somewhat feeble efforts provided an incentive to work which had not previously existed.

The so-called unmusical boys or girls no longer felt "out of it," for they were specially encouraged to attend the classes, and as they approached the subject from the opposite point of view to that of the mere executant, many interesting problems and discussions arose, the "unmusical" one often hazarding opinions and giving information which at the moment was not in possession of the others.

A quiet half an hour with a musical book from the library was doubtless the reason of this. The subject of the next lesson—no! it was an instructive "game"—being usually announced a week beforehand, there was generally someone, and often more than one, in the class who was already primed with questions and observations on the work in hand, and these were



often as enlightening and instructive to the class-teacher as to the pupils themselves !

These informal methods may not appeal to everyone who aspires to teach "Musical Appreciation," but in a field of educational activity which as yet has hardly begun to be explored it is felt that one's own experience in this direction may not be altogether without value to others.

For the rest, they are advised to read some of the more recent publications on the subject, a list of which will be found in Appendix A, and so be able to draw up a plan of campaign suitable to their own particular needs and local requirements and conditions. Enthusiasm, tact, and a broadminded outlook on music are the first essentials of the would-be teacher.

With these he can embark on the "joyous adventure," and at the end of his voyage of discovery he will probably find he has added as much to his own store of knowledge as he has to that of his pupils.

**The Use of Mechanical Instruments.**—The enormous improvements in mechanical instruments capable of providing the illustrations for Musical Appreciation classes are, in the writer's opinion, likely to have the most far-reaching and beneficial result.

Much of the best work of the great masters has already been recorded, and whether the talk be on opera, oratorio, chamber music, church music, or instrumental music, a very large variety of records for gramophones, and rolls for the piano-players, already exists and is being constantly added to.

As the movement progresses, complete series of records illustrating definite periods of musical development, together with explanatory notes by capable writers, will take knowledge to the home to supplement, let us hope, the work at the schools. The latest records of the Vocalion Company are even now being issued with short explanatory notes printed on one side of the disc.

Where such explanations are helpful to a better understanding, and so to a greater appreciation of the music performed, this is a reform of the first importance, and now that miniature scores are again available, the teacher of appreciation, even if not a performer himself, has ample means at hand to provide and sustain the interest of the class.

Passages which are not clear at a first hearing can, if need be, be repeated over and over again, and eye and ear working together should be a powerful aid to concentration.

When a record becomes familiar pupils should be taught the elements of conducting, and so their feeling for pulse, rhythmic progression, climax, and the nuances of expression can be further assisted and developed. The prejudice which has hitherto existed with regard to mechanically made music is fast disappearing; and while it is not contended that to hear, we will say, a movement of a Beethoven string quartet, as recorded by the London String Quartet or any other body of first-rate artists is as good as hearing the actual performance, the advantages of repetition

are obvious, to say nothing of the fact that only dwellers in large metropolitan towns ever have the opportunity of hearing really first-rate artists.

Style, expression, interpretation can all be studied, and the hearing of different records of the same composition, sung or played by different artists, should assist in focussing the pupils' attention on points of detail and differences of interpretation in a manner that should satisfy the most stolid academician !

Turning to the pianola, the most useful point about it seems to me to be the capacity of eighty-eight fingers for giving more adequate transcriptions of orchestral works than the ordinary pianoforte arrangements. This will be found fully exemplified in such rolls as "Britannia Overture," Mackenzie; "Frogs of Aristophanes," Parry; "Phantasy Minuet," Herbert Howells; "Le Sacre du Printemps," Stravinsky, etc.

Such arrangements will perhaps figure as largely in the scheme of music class-work as piano solos, since the personal and human element in the latter is desirable whenever it can be obtained; but such works as the above-mentioned must remain sealed books to the pianist of even more than ordinary attainment, and why spend the time in getting up arrangements when there is so much fine pianoforte music to be played ?

The pianola may also be used for the pianoforte portions of ensemble work, "The César Franck Sonata," "The Schumann Quintet," and similar works.

Future developments will see music composed expressly for the pianola; and, strange as it may seem,

the first thing a composer will have to do, to be successful in this direction, will be to forget all about human limitation or capacity and learn an entirely new technique suited to the particular genus of the instrument.

Now, with such aids as these it is possible to bring the work of the greatest performers and the best orchestras into every classroom, for, as a writer in the *Observer* recently said: "With the help of the gramophone the works of Beethoven may be made as familiar as the doings of Buonaparte, and the idea of the logical development of a piece of music as familiar as that of the logical development of a piece of prose."

After all, the last word is with the enthusiastic musician, who will not only perform good music himself, but encourage others to do the same, and, as will be seen from the following account of a concert at Morley College, one musician at least seems to have solved the problem of teaching real appreciation of good music, and therefore Mr. Holst's efforts are worthy of record.

"People who have any doubts as to the musical interests and the musical sanity the average Briton can and will develop under proper guidance might do much worse than attend an occasional concert at Morley College.

"The programme—under the direction of Mr. Gustav Holst—was more than a surprise: it was a startling revelation of musical capacity. Here was a choir and an orchestra, composed of working men and women,

capable of tackling Brahms' 'Son of Destiny,' choruses from Bach's 'Mass in B minor,' and Beethoven's 'Choral Fantasia.' It is hard to measure the value of the work done here by Mr. Holst and his pupils. To such pioneers as these will ultimately be due the story of re-establishing England as a musical nation in the estimation of the world at large."\*

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### NOTE

It is not possible within the scope of this paper to give complete lists of the material which may be used, nor, indeed, is it advisable, for there can be no "set" method of teaching Musical Appreciation; but further guidance in this matter, for those who need it, will be found in the following Appendices.

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\* Report of Morley College Concert in the *Daily Telegraph*, February 14, 1921.



## APPENDIX A

**SOME RECENT BOOKS ON MUSICAL APPRECIATION**

1. *The Enjoyment of Music.* By A. W. Pollitt. (5s. net. Methuen.)
2. *Music: What it Means, and How to Understand It.* By Leigh Henry. (2s. 6d. net. Curwen.)
3. *The Musical Education of the Child.* By Stewart Macpherson. (2s. 6d. net. Joseph Williams.)
4. *Music and its Appreciation.* By Stewart Macpherson. (5s. net. Joseph Williams.)
5. *The Appreciation of Music.* By Surette and Mason. (7s. net. Novello.)
6. *The Growth of Music.* By H. C. Colles. (3 vols., each 3s. 6d. Oxford University Press.)
7. *The Teaching of Music.* By R. T. White. (4s. Constable.)
8. *The Listeners' Guide to Music.* By Percy A. Scholes. (3s. 6d. Oxford University Press.)
9. *Musical Appreciation in Schools.* By Percy A. Scholes. (1s. 6d. net. Oxford University Press.)
10. *The Book of the Great Musicians.* A Course in Appreciation for Young Readers. By Percy A. Scholes. (4s. 6d. net. Oxford University Press.)

## APPENDIX B

**GRAMOPHONE RECORDS SUITABLE FOR ILLUSTRATING  
A COURSE IN MUSICAL APPRECIATION****Early Vocal Music.**

- "Kyrie and Gloria from Mass." (Palestrina.) 04781. H.M.V.  
 Festa, "Down in a Flow'ry Vale." 2-4451. H.M.V.  
 Song, "Alleluia." (Old Chorale.) Sung by Miss Phyllis Lett.  
 E. 69. H.M.V.

Two Songs: (a) "O Mistress Mine." (Quilter.) (b) "Songs my Mother taught me." (Dvořák.) Sung by Gervase Elwes. Columbia L. 1119.

Two Songs: (a) "Phyllis has such Charming Graces." (Purcell.) (b) "Sigh no more, Ladies." (Aiken.) Sung by Gervase Elwes. B. 320. H.M.V.

"Toreador Song." (Carmen.) Sung by George Baker. Vocalion C. 01004.

### Music for Stringed Instruments.

#### *Violin.*

"Gavotte in E major." (Bach.) Played by Kreisler. 09768. H.M.V.

"Minuet." (Haydn.) Played by Mischa Elman. 3-7923. H.M.V.

"Humoreske." (Dvořák.) Played by Kathleen Parlow. Columbia L. 1080.

"Introduction and Rondo Capriccioso." (Saint-Saëns.) Played by Mischa Elman. 07932. H.M.V.

Concerto for two violins (second movement). (Bach.) Played by Kreisler and Zimbalist. 2-07918. H.M.V.

#### *Viola.*

"Allegretto." (Wolstenholme.) Played by Lionel Tertis. Vocalion D. 02011.

#### *Cello.*

"Suite in C major." Bourrée. (Bach.) Played by Pablo Casals.

### *Chamber Music.*

"Trio in E flat." (Mozart.) For violin, viola and piano. Second movement, minuetto. Played by Albert Sammons, Lionel Tertis, and Frank St. Leger.

Ditto, third movement, Rondo. Vocalion D. 02015.

- "Posthumous Trio in B flat." (Beethoven.) Columbia L. 1133.
- "Quartet in D." (Mozart.) The four movements on two records. Played by the London String Quartet. Vocalion D. 02013-4.
- "Quartet in G." (Beethoven.) Two movements. Played by L.S.Q. Columbia L. 1068.
- "Quintet in B minor." (Brahms, Op. 115.) Played by L.S.Q. with Chas. Draper, Clarinet. Columbia L. 1219.
- Sonatas for Violin and Piano* (played by Marjorie Hayward and Una Bourne):
- "Kreutzer Sonata." (Beethoven.) H.M.V. C. 844 and C. 854.
- "Sonata in A." (César Franck.) H.M.V. C. 895 and C. 898.
- "Sonata, Op. 45." (Grieg.) Played by Albert Sammons, Vocalion A. 0113.

### Records Illustrating Orchestral Instruments.

#### *Flute.*

- "Butterflies' Ball." (Cowen.) H.M.V. 2-0703.
- Two melodies for Flute: (a) "Dance of the Blessed Spirits." Orpheo. (Gluck.) (b) "Minuet" from "L'Arlesienne." (Bizet.) Columbia 39096.

#### *Oboe.*

- Stanford Suite of Ancient Dances.
- Sarabande and Mock Morris. H.M.V. 2-0714.

#### *Clarinet.*

- Overture to "Oberon." (Weber.) Columbia L. 1104.

#### *Horn.*

- Overture to "Oberon." (Weber.) Columbia L. 1104.

#### *Trombones.*

- Introduction to Act 3, "Lohengrin." (Wagner.)
- "Prelude C Sharp Minor." (Rachmaninov.) Columbia 1005.

**Records for the Study of Orchestration Generally.**

- "Figaro" overture. (Mozart.) Columbia L. 1115.  
"Unfinished Symphony." (Schubert.) Columbia 244.  
"Midsummer Night's Dream" overture. (Mendelssohn.)  
Columbia L. 1075.  
"The Bartered Bride." (Smetana.) Modern overture. Columbia  
L. 1115.  
"Danse Macabre." (Saint-Saëns.) Programme music. Columbia  
L. 1118.  
"Prince Igor." (Borodine.) Columbia L. 1002.  
Symphony "Antar." (Rimsky-Korsakow.) Columbia L. 1011.

## II. RHYTHMIC MOVEMENT

ON one of the glowing days of early autumn some English travellers strolled out from the town into the quiet country places along the shores of Lake Lugano. About midday their wanderings brought them to a large grassy space shaded by huge chestnuts. All seemed silent and forsaken. Suddenly there was a clamour and bustle, a rush of scampering feet—the children were released from school. One little boy outstripped the rest: barefooted he ran and leaped high in the air, ran and leaped, ran and leaped, on and on, in a perfect rhythmic measure, the spontaneous expression of his joy and delight in the sun, the air, and his freedom.

The rhythm of movement seems at once the most simple and universal form of expression. Rhythm is the one element common to all the arts, the most fundamental element of life itself.

The subject under consideration in this paper is rhythmic movement in connection with training in musical appreciation. Has the little Italian boy, leaping in the sunshine, any connection with the matter in hand? Surely a very vital one, for this natural love of rhythmic movement can be an invaluable aid in the training we desire to give. We are realising more and more that for remembrance and for under-



standing, and hence for appreciation, we have no better means than movement. We leave aside for the moment the joy in movement for its own sake. For long ages we have intuitively relied on movement as a means of remembering and understanding; now the trained psychologist is making explicit for us this implicit knowledge. The marvellous achievements of the "calculating" boys are in large measure dependent on subtle movements of the throat, which register and keep a record of those calculations. Many of us draw not only by sight but by experiencing the movements made in following with our hands the curves of the object to be drawn. We hear of the dramatic method of teaching history. We remember how to spell a word by the feel of writing it, and so we might add example to example. Nowadays, in most subjects, movement is called in as an aid wherever possible, especially in the early stages of the study. The place and importance of movement in the learning process is perhaps one of the most interesting and far-reaching pedagogical discoveries of the day.

It is easy to see how this fact may be turned to account in musical training. Music and movement have always been allies, and although music quickly dispenses with physical movement, rhythmic movement rarely dispenses with music, it may be only of the primitive drum, or it may be of the fullest resources of a modern orchestra.

Music is usually said to have three aspects—namely, rhythm, melody, and harmony—and the ordered com-

mingling of these brings the whole into some intelligible form.

Obviously the aspect that lends itself most readily to movement is rhythm. The simple rhythms, which the child must learn to distinguish first, can all be expressed by bodily movement. Later on the child will begin to grasp the rhythms of music by hearing only; indeed, this is essential, since we cannot restrict ourselves in music to rhythms which can be expressed in movement. But to use movement in the early rhythmic training and dispense with it later is analogous to the use of the concrete in the early stages of arithmetic and the later passage to the abstract, purely mental work.

The use of movement for melody is less obvious and direct, but children grasp the shape of a melody better when they have let their hands trace the course of the melody as it rises and falls, and the tonic sol-fa hand signs for the notes of the scale are in widespread use.

Harmony possibly lends itself least to bodily expression, and certainly movement helps us little, if at all, in its understanding and appreciation. But beyond the three aspects of music, there are endless nuances and devices in music that can be interpreted quite simply by movement, such as crescendo and diminuendo, accelerando, ritardando, pauses, legato, staccato, pathetic accent, syncopation, and the moods of music: allegro, maestoso, animato, and so on.

To a certain extent, also, it is possible to show the form of music through movement.

We can hardly venture further in the subject without mentioning the name of M. Jaques-Dalcroze, the teacher-musician who, above all others, has led the way in using movement as an aid to musical development. M. Dalcroze has worked out this idea more fully and completely than has been done in any other system at present in existence. Arm movements are used to express time, movements of the feet to express the actual notes. Later, when the beating of time is dispensed with, the arms are used for expressive purposes only. In the early stages movement is used for understanding and appreciating music; in the later the movement has an intrinsic value of its own and becomes partner in a new art—a movement-music art—at present usually known as plastic realisation. The small Italian was realising plastically not, it is true, any audible music, but the music of sunshine and the fresh air and the joy of life.

The Dalcroze system is only one among many other possible systems which might be evolved based on the same principles. But in fairness it may be said that those who have witnessed the results achieved by M. Dalcroze's most advanced students feel more than content with the system of his devising. To be at once a most gifted musician and a most gifted teacher is a phenomenon too rare not to produce remarkable results.

A reading book of Victorian days was given the alluring title of *Reading Without Tears*. May it not be that the introduction of movement in musical

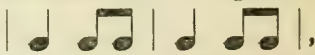
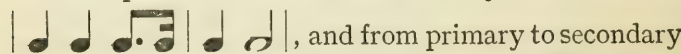

training and the training of the ear before the technical difficulties of an instrument are attacked ensures for children not only the learning of music without tears, but with a delight hitherto sadly lacking? It is safe to say that to have felt a rhythm through bodily expression, to have felt a crescendo, to have felt syncopation or phrasing, gives a grasp and reality unattainable in any other way. Once having realised the fundamental meaning of these things, more complex forms of them in all their variety can easily be grasped by hearing only. So, too, with form: no one can doubt that the children who group themselves and move in such a way as to bring out the essential features of the form of a simple musical composition grasp that form better in the early stages than those who merely listen. Even a trained ear finds it difficult to follow the voices in a Bach fugue. Let each child take a voice and step his or her own theme, winding in and out among the others as the music suggests, and the fugue is felt, is lived, and becomes a possession for ever at quite an early stage of development, a possession for some, perhaps, who could grasp the form in no other way.

So far we have considered the use of rhythmic movement mainly on the cognitive side as a means of understanding music. Understanding is an essential element in appreciation, but it does not necessarily carry with it appreciation. As Professor Mitchell says in his *Structure and Growth of the Mind*, æsthetic interest involves the heart as well as the head, true appreciation implies a self-losing and self-forgetting,

a living of the life of some object outside ourselves which is totally different from the critical aloofness of the cognitive interest or the active personal practical interest.

Whether rhythmic movement lends itself to this appreciative attitude will depend mainly on the type of music chosen for expression at each stage of development.

There is what is known as the "logical" development of a subject as opposed to the "psychological." The "logical" begins with elements simple from the mature, grown-up point of view, elements which admit of no further analysis, being the result of the closest analysis and classification: the "psychological" begins with elements simple from the child's immature point of view—simple, not because incapable of further analysis, but because as yet unanalysed by the child.

Now on the rhythmic side, if we begin with the "logical" method, we shall first give the children the simplest rhythmic elements in the form of repeated one-bar rhythms, such as , to be expressed through exact movement; from this we shall pass to two or three bar rhythms, such as , and from primary to secondary rhythms, such as , and so on, till we build up musical phrases.

In this way we may possibly get understanding, though we run the risk of getting mere parrot-like work; we shall certainly not get appreciation.



If, however, we begin with the "psychological" method, we shall begin with what is simple from the child's point of view. The way in which a child first experiences and appreciates musical rhythm is purely intuitive; it feels it without being able to describe or analyse it. Thus a child must feel what musical rhythm is before it can appreciate exercises which are the result of close analysis or see any point in the gradual building up of these elements.

Much of our knowledge is first intuitive, and in the beginning all our mental powers are used intuitively. A great part of the process of development consists in making explicit what is already implicit.

When we have a conscious and therefore intelligent grasp of our experience and our various mental processes, we can enlarge and define the experience, and reinforce and make more exact the mental processes.

For instance, the smallest child generalises; when the process ceases to be intuitive, we come on to all the subtleties and fine distinctions of logic.<sup>4</sup>

So with rhythm: awaken first the rhythmic sense, let the child feel what rhythm is, and gradually it experiences a need for clearer understanding and realises the use of the simple formal exercises, which will enable it to grasp the rhythms of living music.

The entrance into this enchanted world of musical rhythm will not then be through formal exercises, any more than we enter the world of literature through grammar.

The first rhythmic appeal will come through music where the rhythms are simple and strongly marked. The response to this appeal will be through movement, for there is an instinctive rhythmic sense in all of us, and the feeling this gives rise to finds its most natural expression in bodily movement.

The earliest kind of music should be descriptive, such as lends itself to some narrative, for then, without suggestion of any of the actual movements from the teacher, the children have some sort of scheme of movement as a beginning. The teacher's narrative prepares the children for hearing and appreciating the music, and takes them away from the atmosphere of school and lessons.

Once embarked, the children should be left alone to discover what they may in this new world. We can use for this purpose the music of Schumann's "Wild Horseman," with its cantering rhythm, or the more stirring gallop of the "Horseman" in the *Album for the Young*. From the same collection we may, without detriment to the music, weave a fairy story about "Siciliano" or "Popular Air." Many of Gurlitt's "Scenes of Childhood" are little narrative pieces—"Coming Out of School," where the orderly beginning ends in a merry playground frolic; "In the Garden," where birds hop about and trees sway in the breeze; "The Good Child and the Bad," and so on. Of Heller's "Studies in Expression and Rhythm," Op. 125, No. 5 lends itself well as an illustration of Allingham's "Up the Airy Mountain."

What child's imagination is not fired by Schumann's *Fürchten Machen* from his "Scenes of Childhood," or Mozart's "Hide and Seek" from the ballet "Les Petits Riens"?

Later we can dispense with the narrative and use music with strong rhythms which lend themselves to bodily expression, such as Grieg's "Anitra's Dance," Brahms' "Hungarian Dances," Chopin's mazurkas.

To those who have taken the early rhythmic training in this way, it is clear that children do love the music, they are absorbed in it, they lose themselves, and have the true appreciative attitude. At least, they attain this attitude provided that the teacher is not "greedy for quick return of profits," and does not break into this absorption with directions as to what movements should be made, and so on. The only permissible interruption, when the child has once embarked on expressing the music, is when the teacher feels the movement and the music are at variance, in which case the child's attention should be redirected to the music. Say to the child, "Is that what the music tells you to do? Listen more carefully to it." For free movement the movements should never be dictated; they should be the spontaneous expression of the music heard and felt by the child.

Thus it is that the child gets its first conception of what rhythm is, and also of many of the moods and shades of music. Watch a child moving to "Anitra's Dance"; not only does it express the mood of the music, but gradually you will see that it moves more

and more closely with the music, till at length it is actually stepping the notes of the theme, though it could not set them down, and only does this intuitively. Soon the child feels dissatisfaction, a wish to move more exactly, anxiety to get a more definite understanding of the rhythm.

Here is the place for formal exercises, one-bar rhythms to be stepped exactly, and so on.

But along with the formal exercises should come constant application to real music.

Soon the children can step all the notes of a theme; show the phrasing and the various nuances of the music no longer merely intuitively. First, this will be in simple nursery rhymes, or folksongs, or such themes as Schumann's "Merry Peasant." Later, in more elaborate forms, classic themes from Haydn, Mozart, Beethoven, or in Bach's two or three part inventions and fugues.

As in the free movement children cannot be lost in the music till they are familiar with it, so in the exact stepping of the notes of simple phrases or themes the child must know the theme by heart, and have control of its body so that it can make the desired movements. Given these things we can again expect the attitude of true appreciation. Very likely it will be appreciation chiefly of the rhythmic aspect of the music, though other aspects not only affect the movement, but are appreciated by the ear even if not expressed in movement.

We cannot expect a child to grasp all the beauties

of a composition at once, and if through movement it grasps form and rhythm and the various nuances of the music, we have made a good beginning. At another time it may listen to the same music, and dwell mainly on the melody and become aware of the harmony. With experience the music will be grasped as a whole. But the beauties of music, worth calling music, are unending, always to be discovered, never fully disclosed. Above all, we must allow the child time, and however much we prepare for this appreciative attitude, when the moment is ripe we must leave the child alone, uninterrupted, undistracted.

It is true that, from the musical point of view, we wish children in the end to be able to be quiet listeners, not to depend on movement for arousing the appreciative attitude. We should limit their capacity for appreciating much of the finest music if this were not so. But we need not fear that in making use of movement in the early stages we shall not be able to discard it in the later, any more than we fear that we shall all our life count on our fingers, or be unable to write straight unless we have ruled lines.

We want to get eventually the kind of absorption that took possession of Jean Christophe when Gottfried sang to him by the river.

Such utter self-losing depends on many things, some of which we can control, others which are beyond us. It depends on an awakened ear and musical sensitiveness in the listener, on the perfection of the medium used to express the music; it depends on the mood of the



listener at the moment, and on all the subtle things which go to make up what we term environment.

We may give the best training possible to awaken musical sensitiveness, but the child may lack capacity and be unable to respond. We may offer it the best musical exposition at our disposal, but this may fall very far short of perfection. Material conditions may be against us. We may often feel "never the time and the place and the loved one all together," and yet it is something to realise what we want even if we can rarely, perhaps never, get it. Teachers have so often mistaken knowledge for appreciation; we must have knowledge for any deep appreciation, but mere knowledge is not appreciation.

There is another aspect of rhythmic movement to which we have as yet only briefly referred—namely, when the movement assumes a value of its own and is a prominent factor in appreciation.

The close and intimate connection between movement and music may be kept as in the Dalcroze plastic realisation, or the looser connection that we get in dancing, whether it be Russian ballet-dancing, classical dancing, or dancing of any other school, or the simple country dancing.

Undoubtedly movement in itself can be a very beautiful art, though it is usually reinforced by music. There is an immensely awakened interest in the art in the present day, but it seems to be struggling to find itself anew. The old strict ballet technique fails to satisfy; the so-called classical school seems involuntarily

to free itself from its somewhat ugly and unconvincing grammar of movement. Yet every art must have its technique.

' In thinking of children and their training we are not, of course, concerned with the elaborate training of a professional dancer, and yet children love dancing. It may become as absorbing an interest to them as drawing, singing, or games.

Practically the only dancing that comes into the daily school curriculum now is country dancing. Are we going to be satisfied with this? Perhaps we may be if the children also make use of rhythmic movement in connection with their musical training. Country dancing is an exhilarating, healthy, and enjoyable exercise, and its call on co-operative united work makes it a very delightful form of social training. The training as far as music is concerned is elementary, but sound. Folk-tunes are used which have stood the test of time, and the movements have to fit these exactly, giving a sense of phrasing and elementary form.

The born dancer—and many children are born dancers—would not remain satisfied with country dancing because it does not allow of enough development, either in movement or music; but the born dancer can get his or her chance through rhythmic movement in music training even though the movement is secondary, the music primary, and this seems the safest outlet for the interest at present.

We do not want to see modern ballroom dancing in

the schools. "Fancy" dancing may embrace all sorts of affectations and vulgarities.

Possibly a new school of dancing will arise, with a technique sufficiently natural and simple to be made use of in the schools. We want the children's dancing to be the spontaneous outgrowth of their free and natural movements—running, springing, skipping. We come back to the figure of the little Italian boy; he must have his chance, or something of value in him will have been suppressed which found its most natural outlet in rhythmic movement.



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